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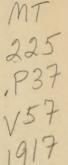
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VIRGINIA L. HUNIE







The Virtuoso Handling

Pianoforte

II3 SPECIAL EXERCISES
IN
ADVANCED TECHNIC
TRANSPOSED INTO ALL KEYS



BY

Albert Ross Parsons

\$2.50 NET

NEW YORK

J. H. SCHROEDER

10 East 16th Street

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PREFACE

In the days of John Sebastian Bach, the Clavier, or pianoforte of the times, was capable of producing only a thin tone of short duration, while its keys were very small and offered slight resistance to the hands. Hence Bach stated that the clavier could be played by "either finger-strokes or finger-pressure". Until recently, the organ could be played only by pressure, and in Bach's time, the full organ demanded the combined energies of arm and hand to enable the fingers to exert the amount of pressure required in playing. Bach was the greatest organist of all times, and the legato technic required by his immortal 48 Preludes and Fugues entitled "The Well-Tempered Clavier" proves that he played the Clavier with the pressure-technic now being formulated by individual theorists as the natural method of pianoforte playing.

Clavier players, who were not organists, seem to have followed the simple finger-stroke method down to the time of Mozart and Czerny. Czerny used only the light-actioned Vienna piano.

Beethoven, who was first a skilled organist and subsequently a great pianoforte virtuoso at the time he began to attract attention as composer, seems to have been the first to avail himself of the capacities of the then newly introduced pianoforte when handled like an organ, i.e. with legato pressure technic. On this point the historical data are conclusive.

Beethoven to Schindler: "Czerny has no legato".

Beethoven to Czerny: "Mozart's execution was delicate, but choppy, without legato".

Czerny: In the swiftness of his ("Beethoven's") scales, double trills, leaps, etc., no one, not even Hummel, equalled Beethoven. "The first admirable master of the legato was Beethoven who handled the piano like an organ".

Beethoven to Schindler: "I was taught that in playing the organ and piano the motions of the body and hands should be quiet and moderate".

Ries: "Among pianists Beethoven praises only one as an excellent player-John Cramer".

Cramer: "Beethoven was certainly one of the greatest and most admirable pianists I ever heard, both as regards expression and dexterity".

C. L. Junker: "Beethoven is, aside from his dexterity, more eloquent, imposing, expressive, and touches the heart more than other pianists. Indeed, his playing differs so greatly from the usual method of handling the piano, that it seems as if he had struck out an entirely new path for himself, to reach the goal of perfection to which he has attained".

Franz Liszt early gained distinction, under Czerny's instruction in the finger-lifting method of playing. Later, illuminated and inspired by Paganini's unprecedented violin-technic, Liszt transcribed for the piano the violin-etudes of Paganini, and retired from public life for a while in order further to develop his own piano-technic in accordance with the method of finger-action, involving touch, pressure and contraction, supported and directed by hand, forearm, upper arm, shoulder, and back-muscles, revealed in the violin-technic of Paganini. Thus Liszt created his own "Transcendental Etudes" and eclipsed all rivals by the enlarged technical resources at his command.

Liszt's greatest successors were Carl Tausig, whom Raphael Joseffy termed "a born aristocrat, princely in personal bearing and princely at the piano"; and Anton Rubinstein. Rubinstein represented the "heaven-storming" impetuous Liszt of 1835; Tausig, who up to his 19th year astonished all, including his master Liszt, on the same lines of all daring and all achieving demonstrative impetuosity, and then under Liszt's guidance transformed himself into a model of classic repose in the interpretation of pianoforte music of all styles, thenceforth represented the later Liszt, Beethoven-like in the quiet and moderation of movement of body and hands; while at once amazing in technic and unerring in insight and interpretation.

The exercises in the present work may be practiced with benefit by the followers of the Czerny, Deppe, Leschetitzky and other noted methods; for the problems here offered are such as must be solved by one method or another, but it is believed that a mastery of "The Virtuoso Handling of the Pianoforte", will lead the student to handle the piano as did Bach, Beethoven, Chopin, Liszt, Rubinstein and Tausig.

The old "method" began with finger training and ended with wrist exercises. The pupil was taught hand and arm positions and what the fingers must do, but only what hand and arm must not do.

The modern method begins with the weight of hand and arm resting at ease on the keys, these being depressed by that weight to their full depth. It then proceeds to raise the palm of the hand and have the weight supported solely by the fingers, which assume a curved position with all joints bent outward, thus forming a high arched, instead of a level hand with sunken knuckles. The power of part or all of the muscles, from the palm of the hand to the shoulder, is then used to direct and control the action of the fingers. Together with work at the pianoforte, students who aim at high attainments should develop the muscles of the upper arm by special work with dumb bells, indian clubs, etc. Daily rowing a boat in summer time, will enable the upper arm muscles to put surprising ease, velocity, delicacy and power into the fingers in playing.

Teachers who desire to prepare children for the modern handling of the piano from the beginning, are referred to the Synthetic Method for the pianoforte, arranged and developed by Miss Kate S. Chittenden and to Miss Chittenden's "Synthetic Catechism", and "Manuscript Music Book", together with separate technical exercises, all published by Silver, Burdett and Company, Boston and New York. The Synthetic Method was published in 1892. Seventeen years later, in 1909, R. H. Breithaupt published in Germany his practical work; "Natural Technic; The Method of Weight Touch". In the same year (1909) Ethelbert W. Gravill brought out in America "The Mechanics of Piano Technic". A careful study of these works is recommended to teachers and advanced students.

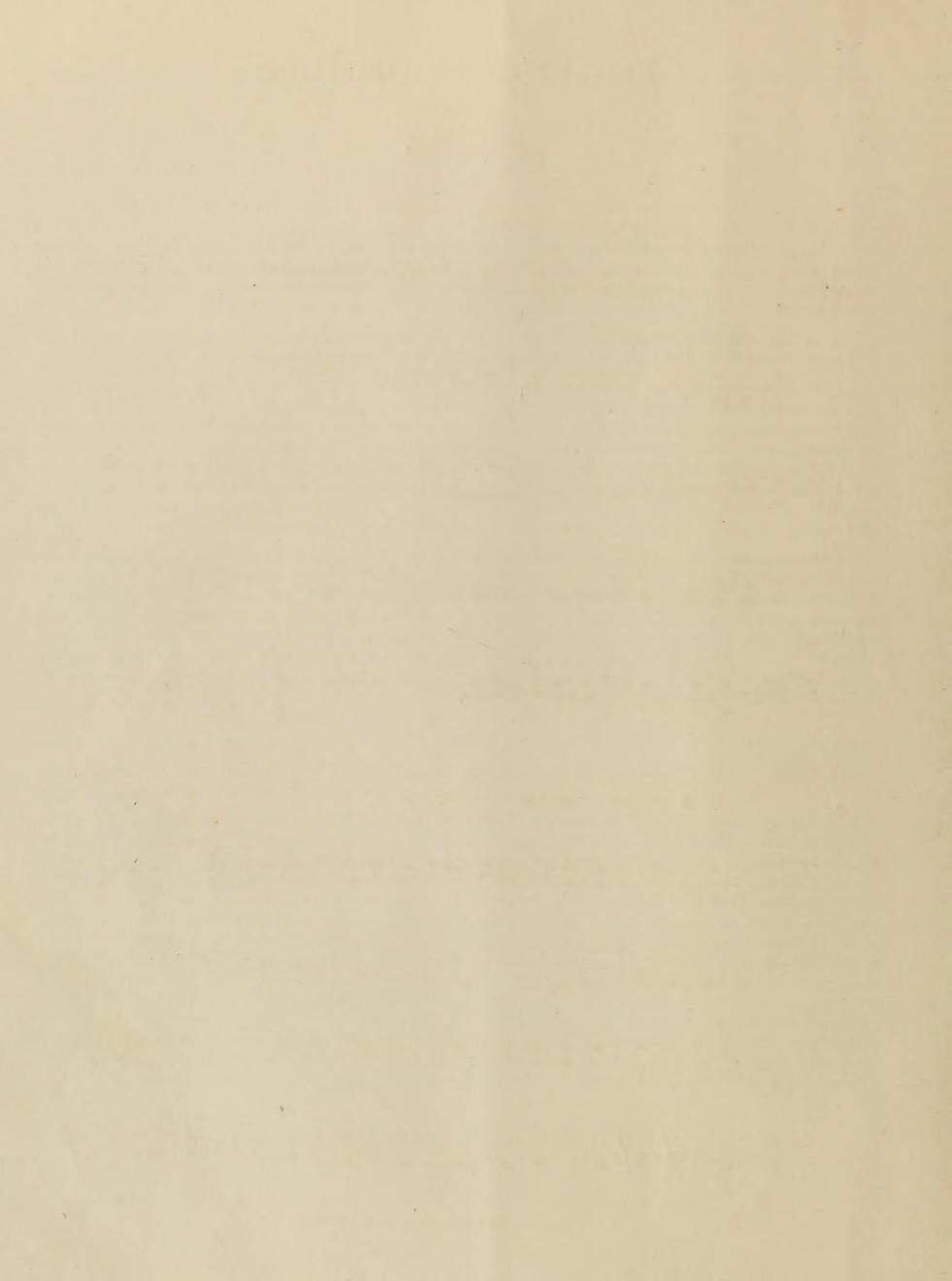
ALBERT ROSS PARSONS,

FEBRUARY, 1917

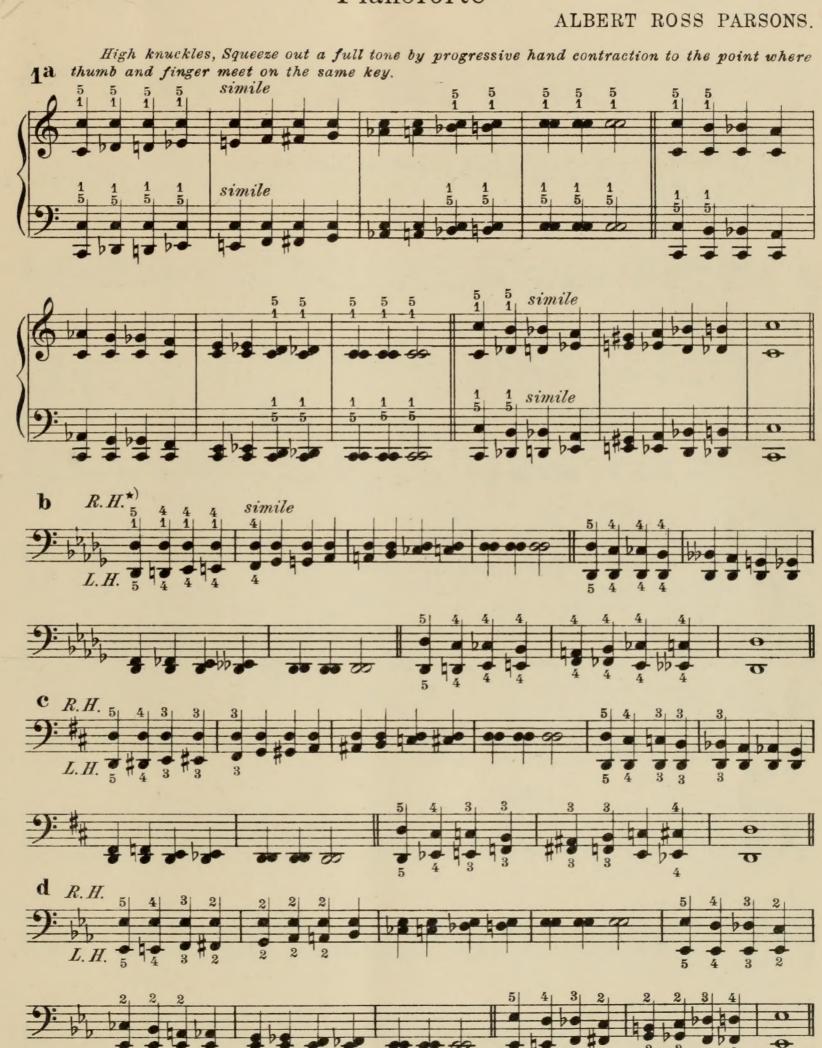
STEINWAY HALL, NEW YORK

NOTE:—It may be permitted the undersigned to express here his obligations to two of his personal instructors; Carl Tausig, the "bronze-fingered", "infallible", "Briareus of the Keyboard", Liszt's greatest pupil; and Dr. Theodore Kullak, an exquisite Beethoven and Chopin player. Dr. Kullak was a pupil of Czerny, and used the light Vienna pianos to the end of his long career; but it was he who first called the attention of the writer to Antoine de Kontski's method of playing the piano, with high arched hand, and the whole-finger "caressing" touch in melody playing. This hand-position gives the "feeling of inner power in the palm of the hand" which Bach described as the proper source of all finger action. De Kontski learned these things from Beethoven. It is now recognized that a fallen arch in the foot strains the muscles in walking; but many teachers and players are yet unaware that a sunken arch in the hand, results in muscular cramps, such as have ruined the forearm of many pianoforte students who, following the old method, have tried to master the modern heavy pianoforte action by persistent finger lifting and hammering. The modern instrument is not to be fingered, but instead, to be handled. This however, is but the beginning of modern technic. Instead of ignoring everything but fingers and wrists, the muscular energies of hand, arm, and shoulder, contracted or relaxed (but never "devitalized", a word hated by Liszt) must be utilized for co-ordinate action.

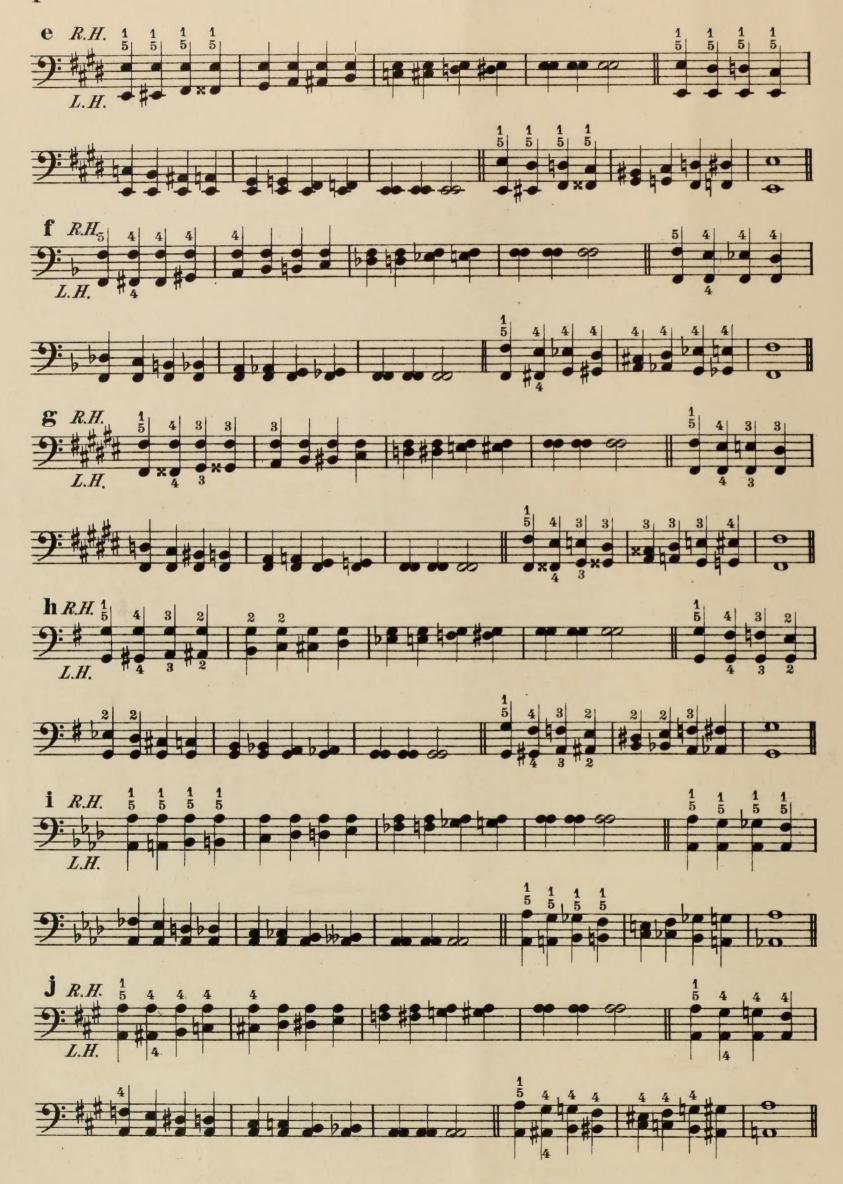
3-4-12 Sue page 14 - x m 8th mitts 117-119- mith welled 8 this held A, D. P.

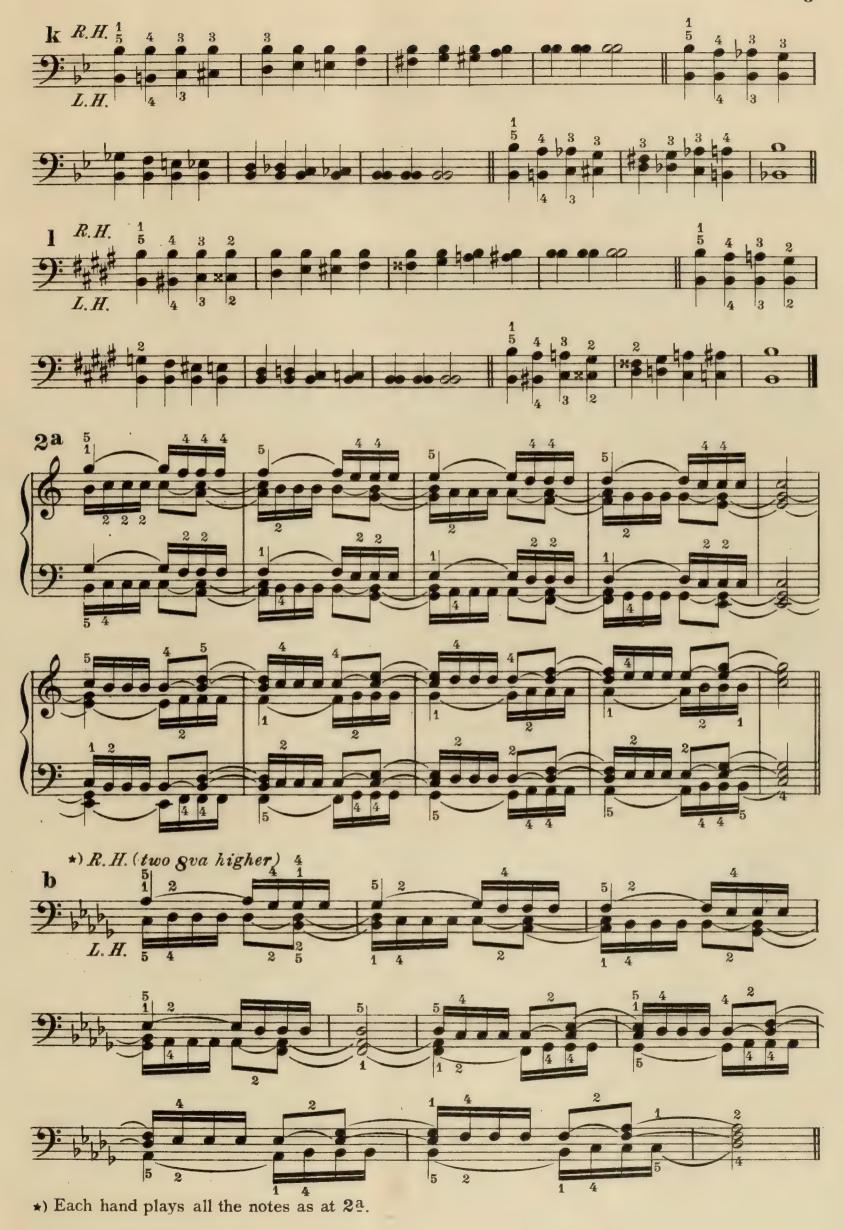


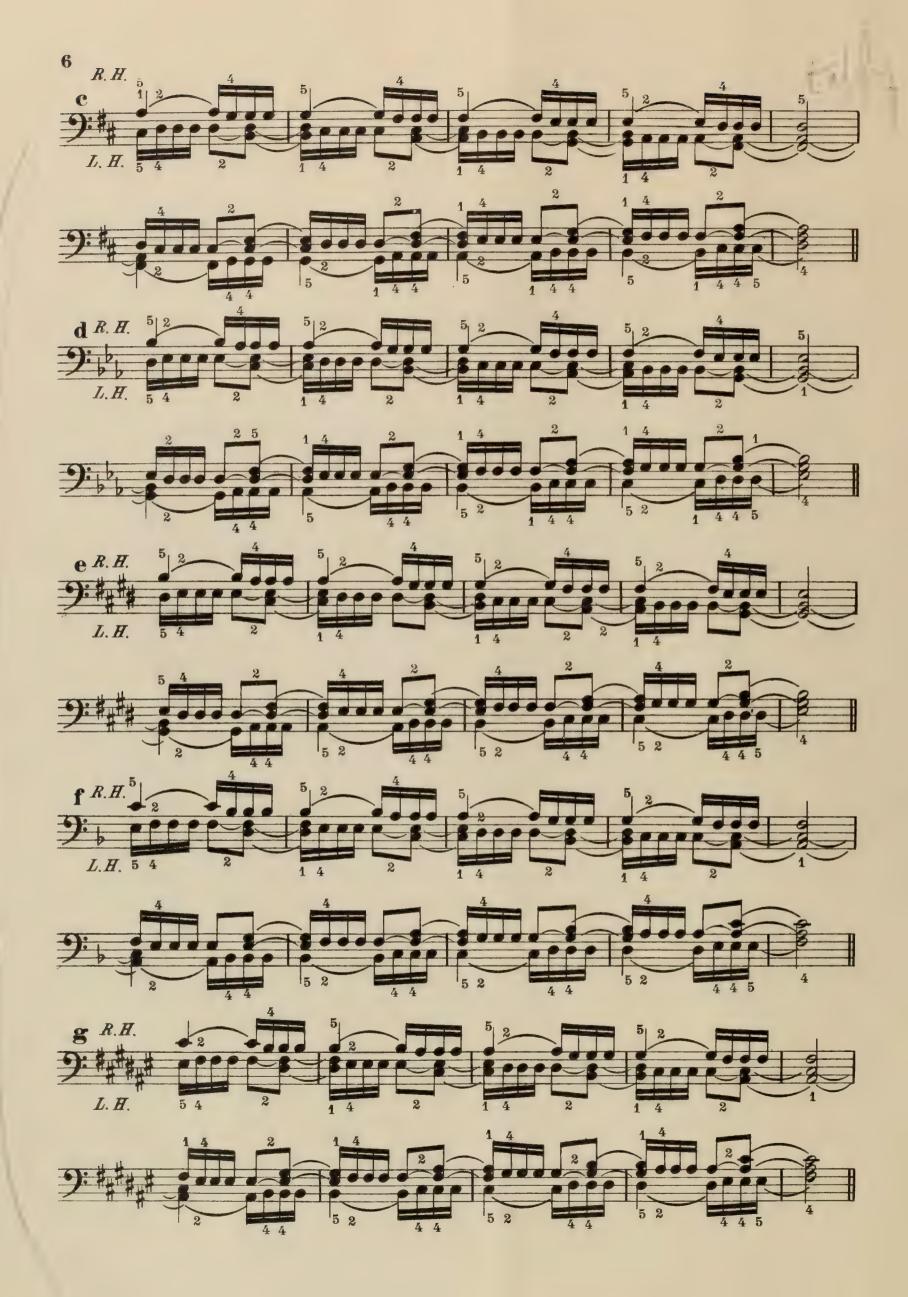
The Virtuoso Handling of the Pianoforte

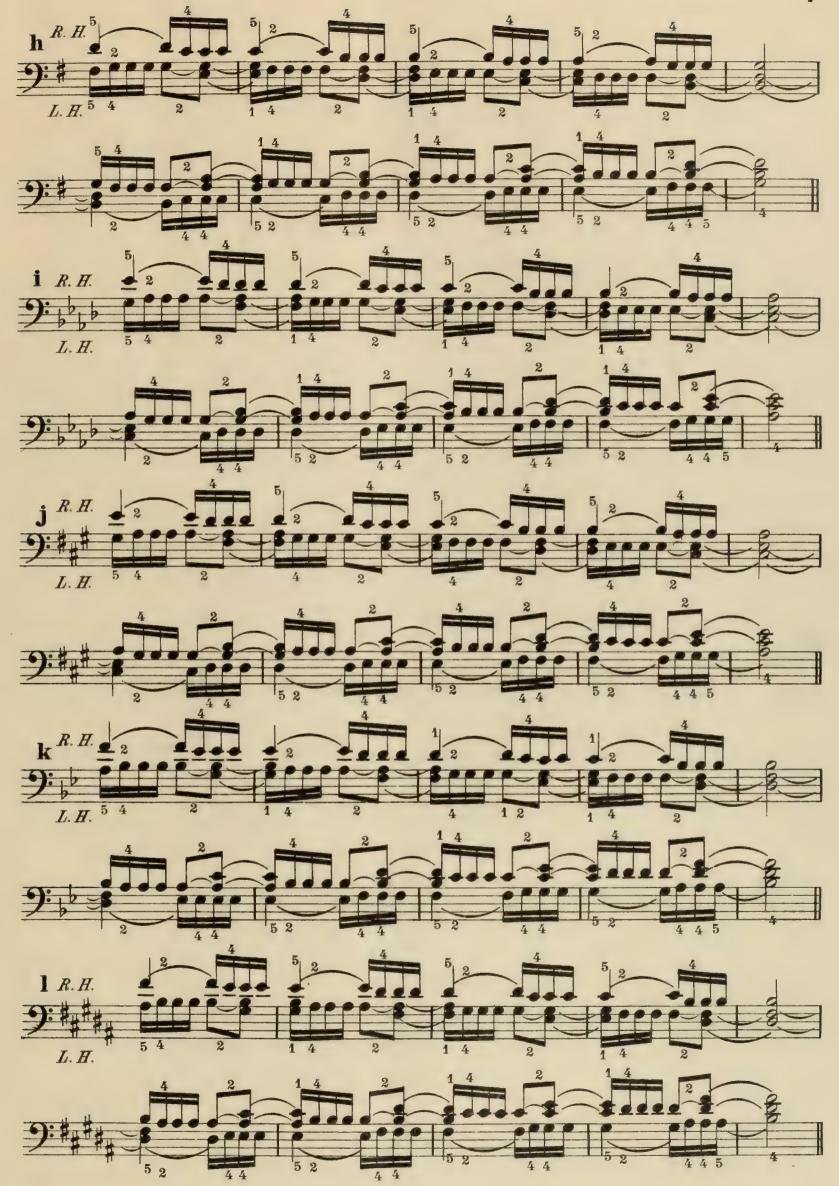


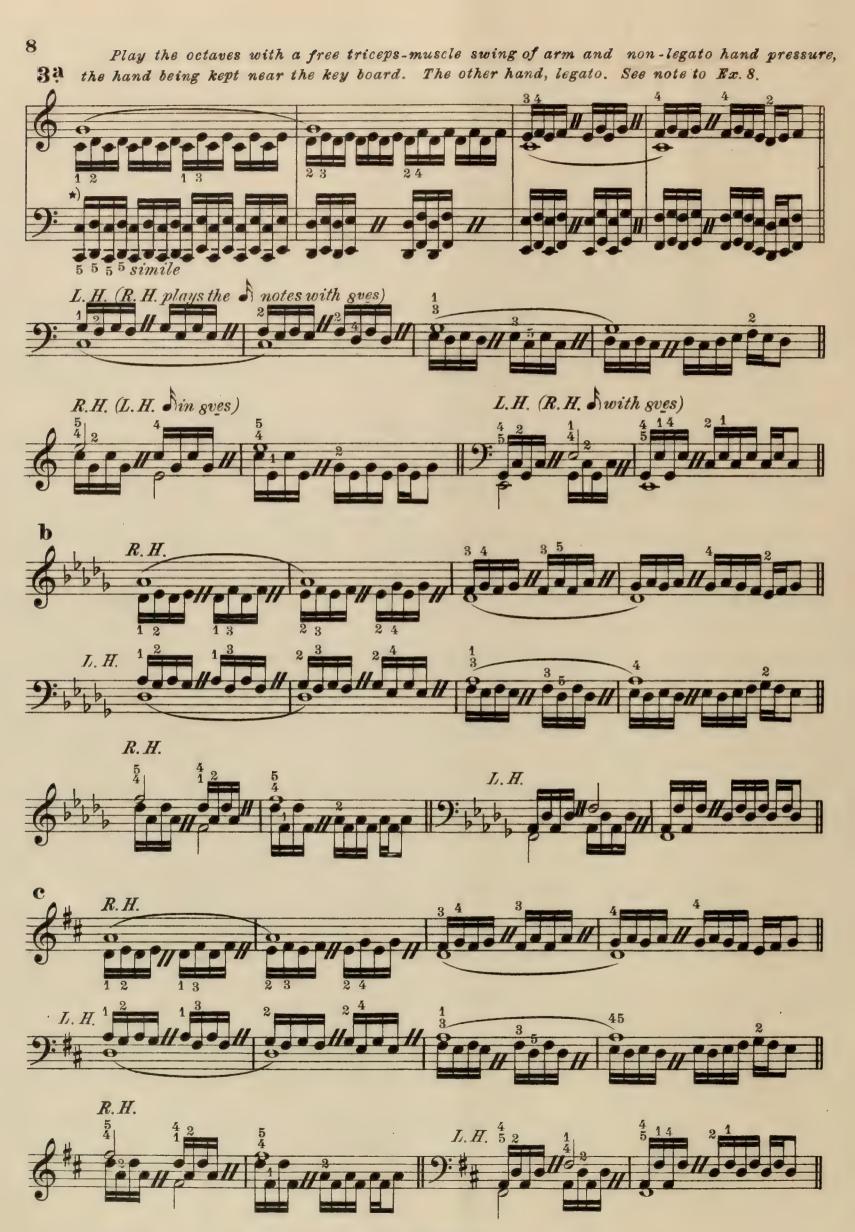
*) R. H. two octaves higher



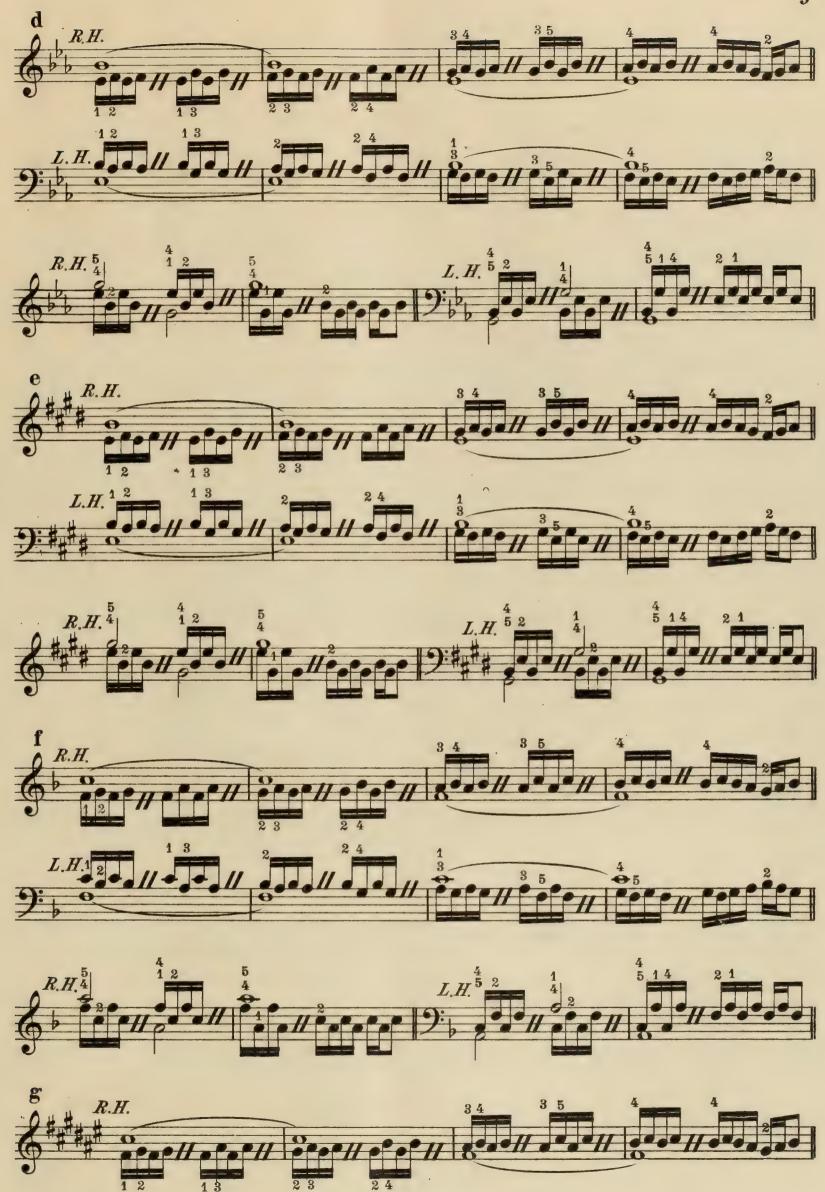


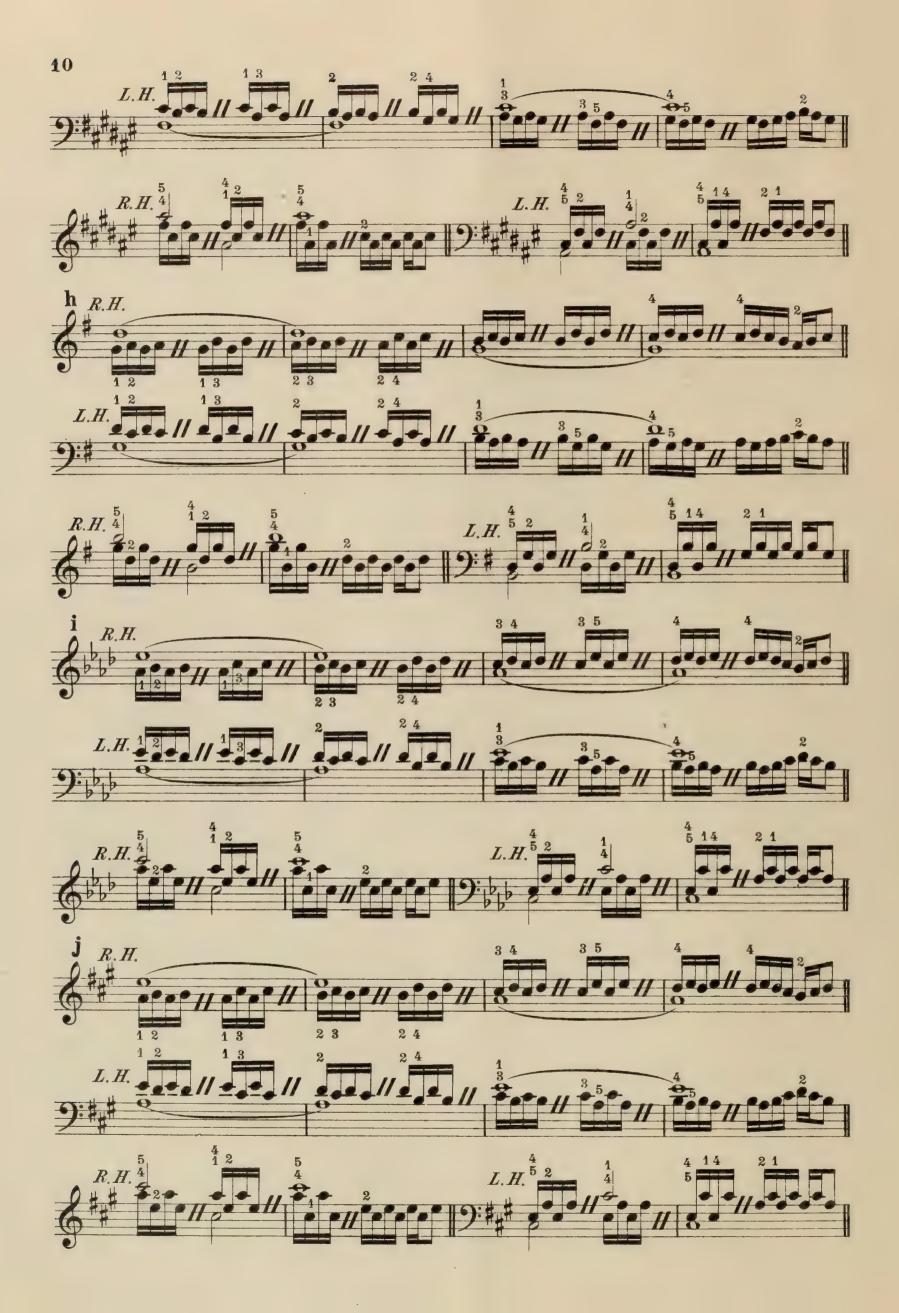




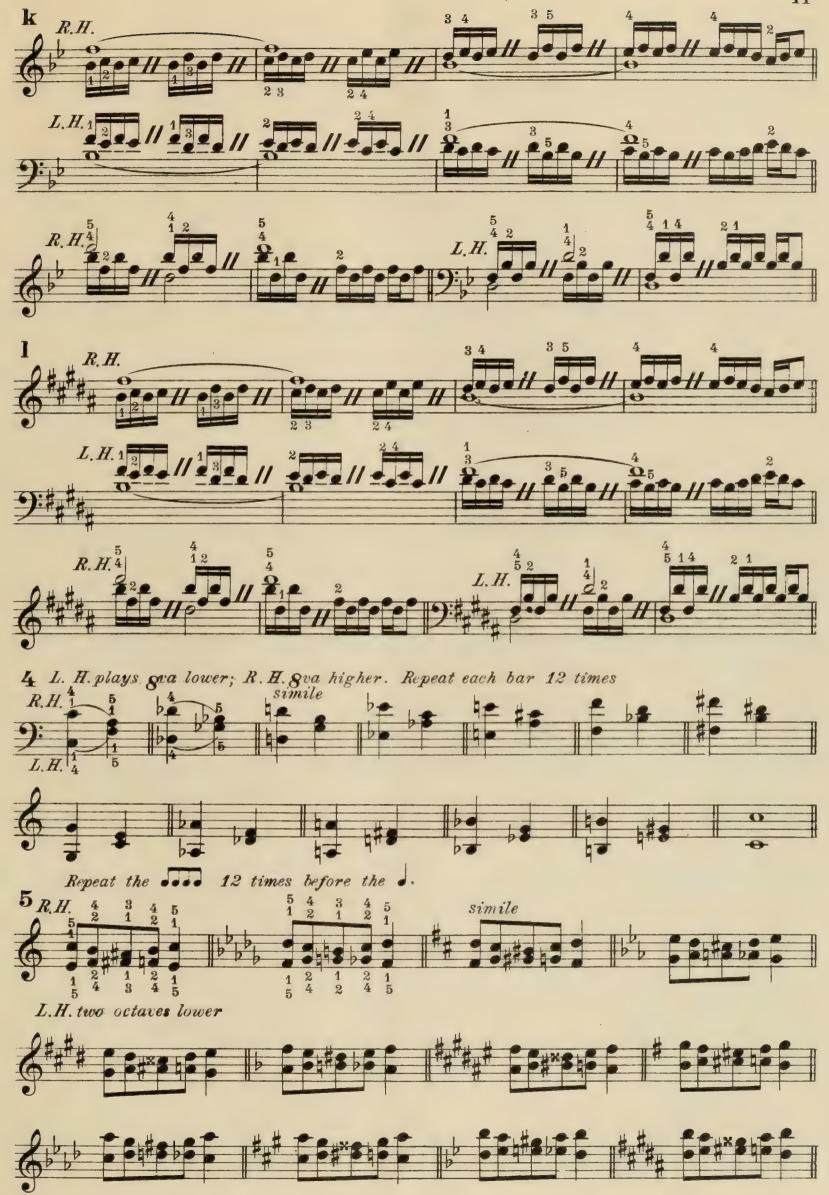


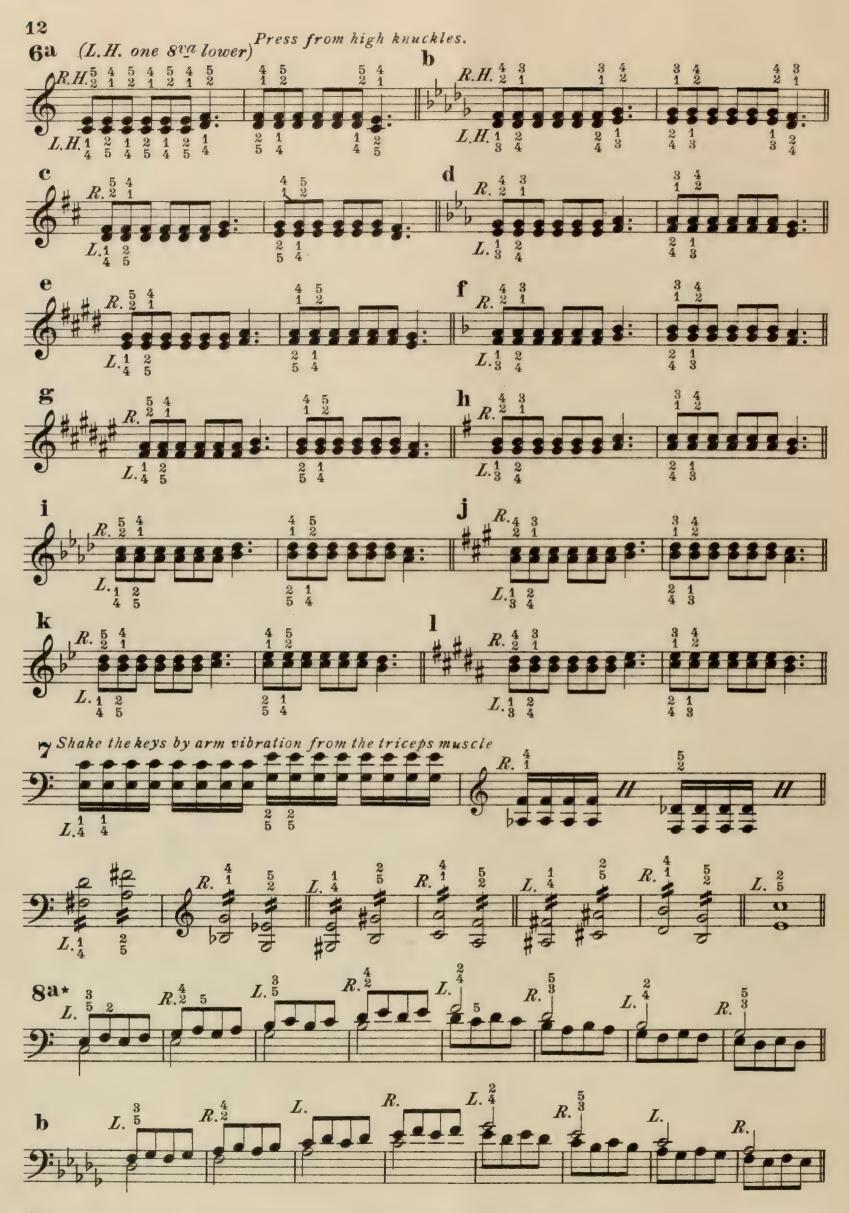
*) In playing octaves press the feet against the floor.



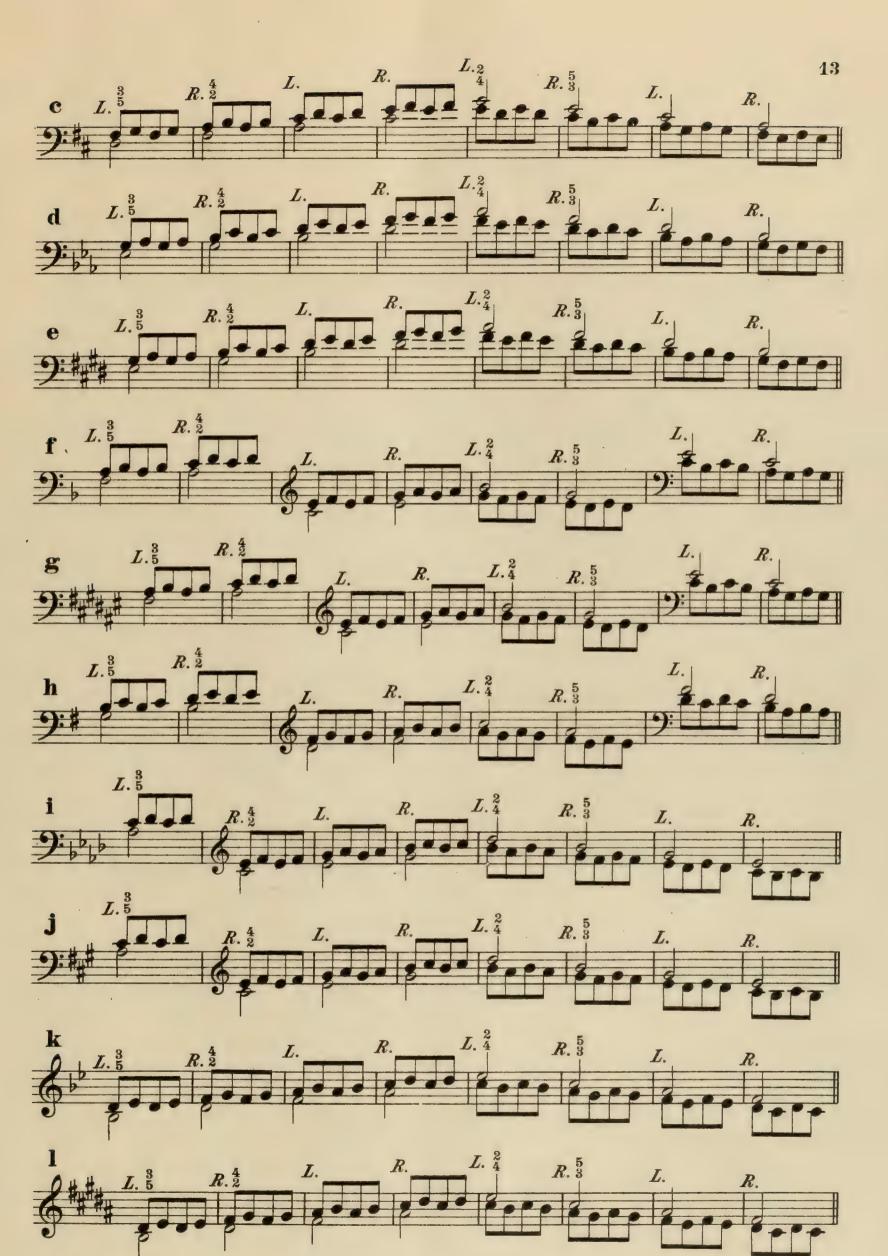


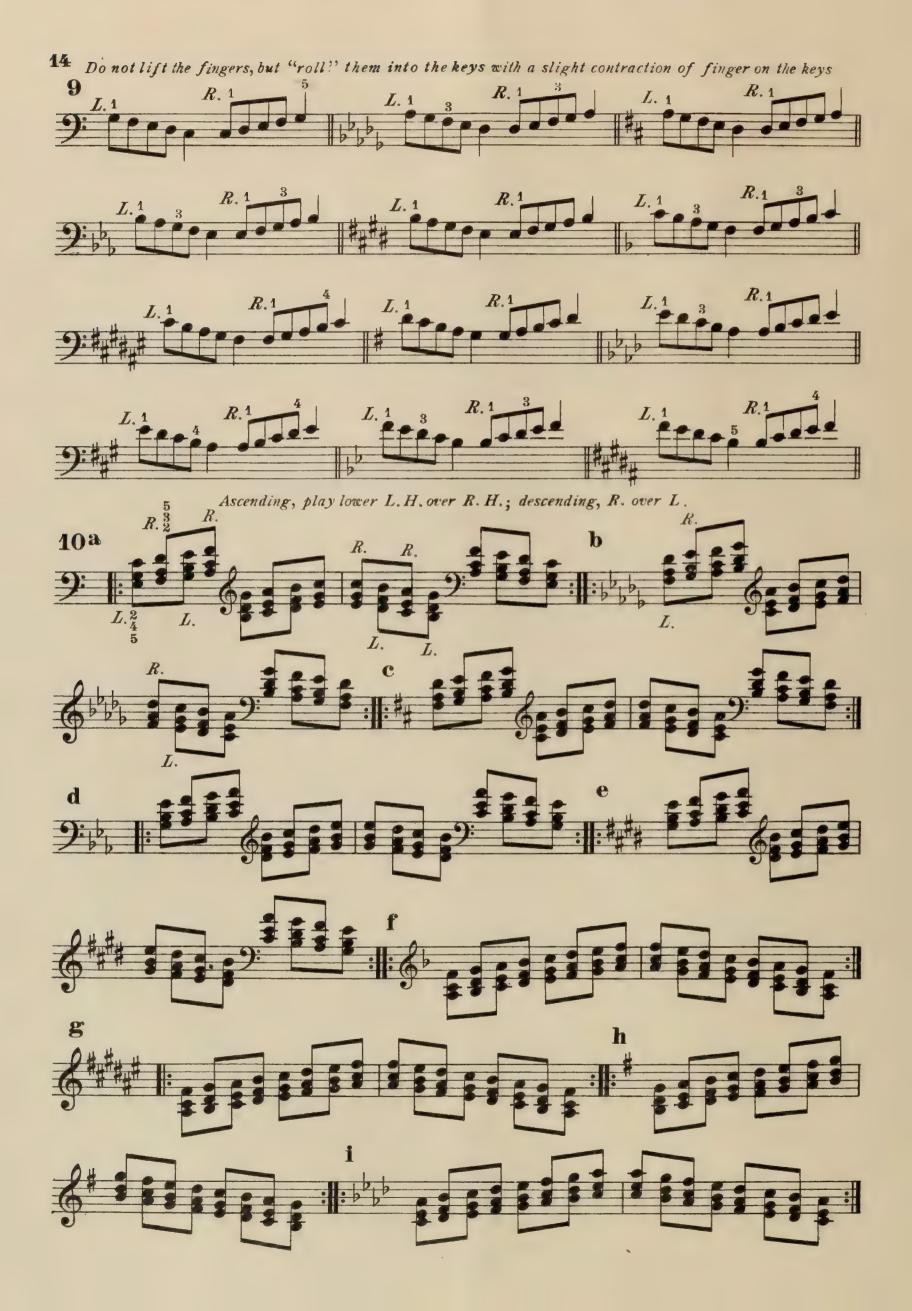




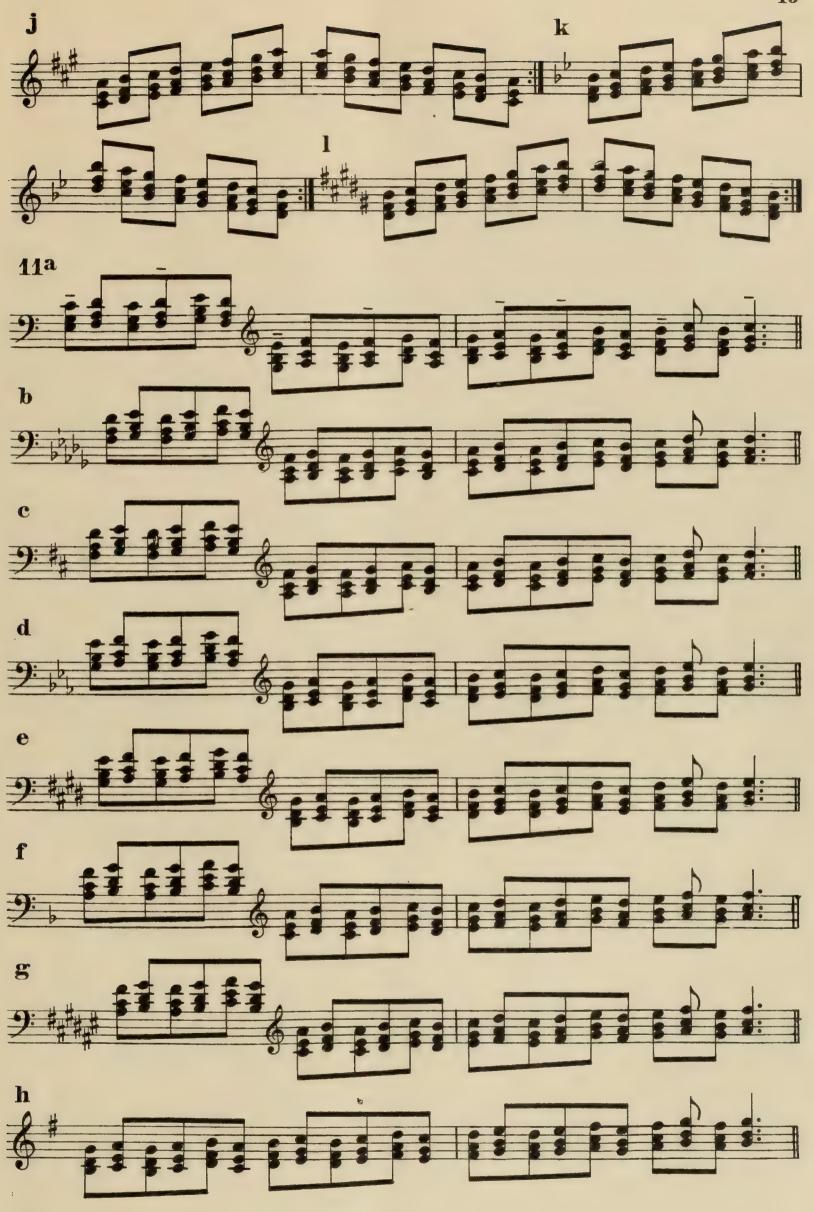


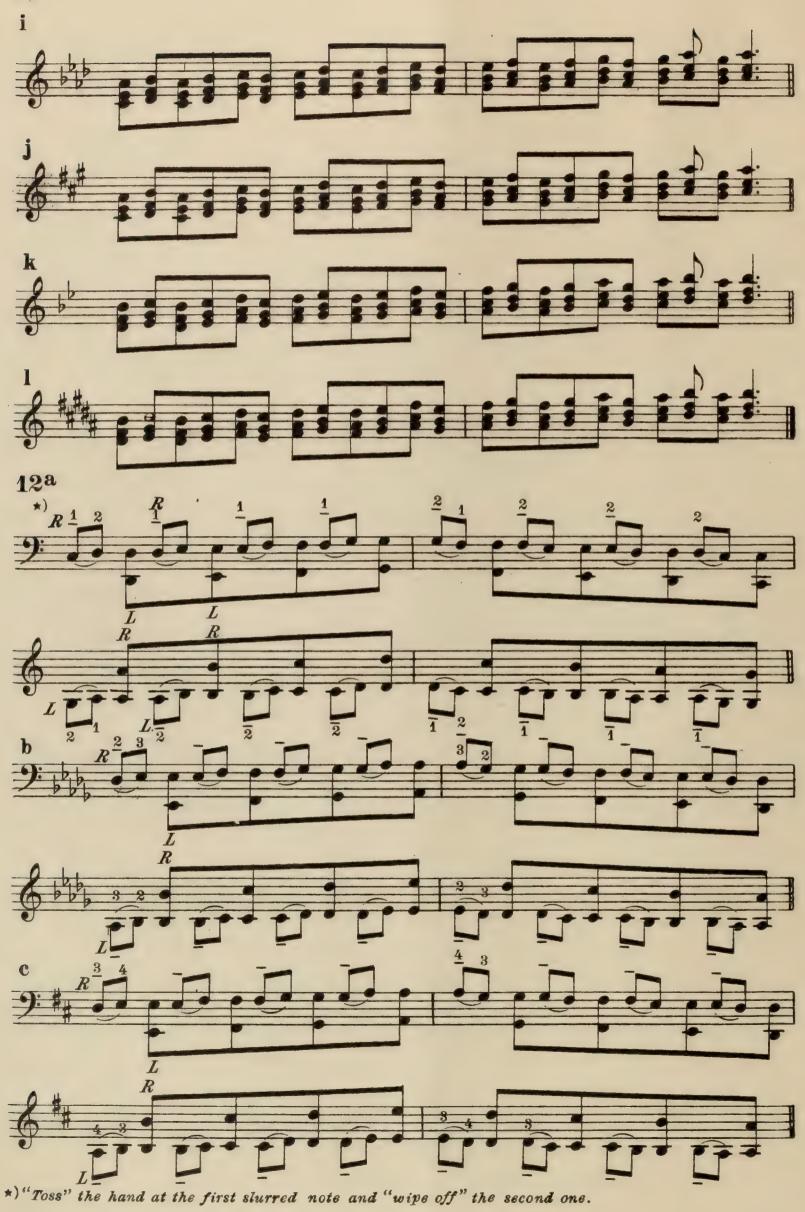
8a * Play the trill - notes with a natural chewing pressure. Rolling hand motion.

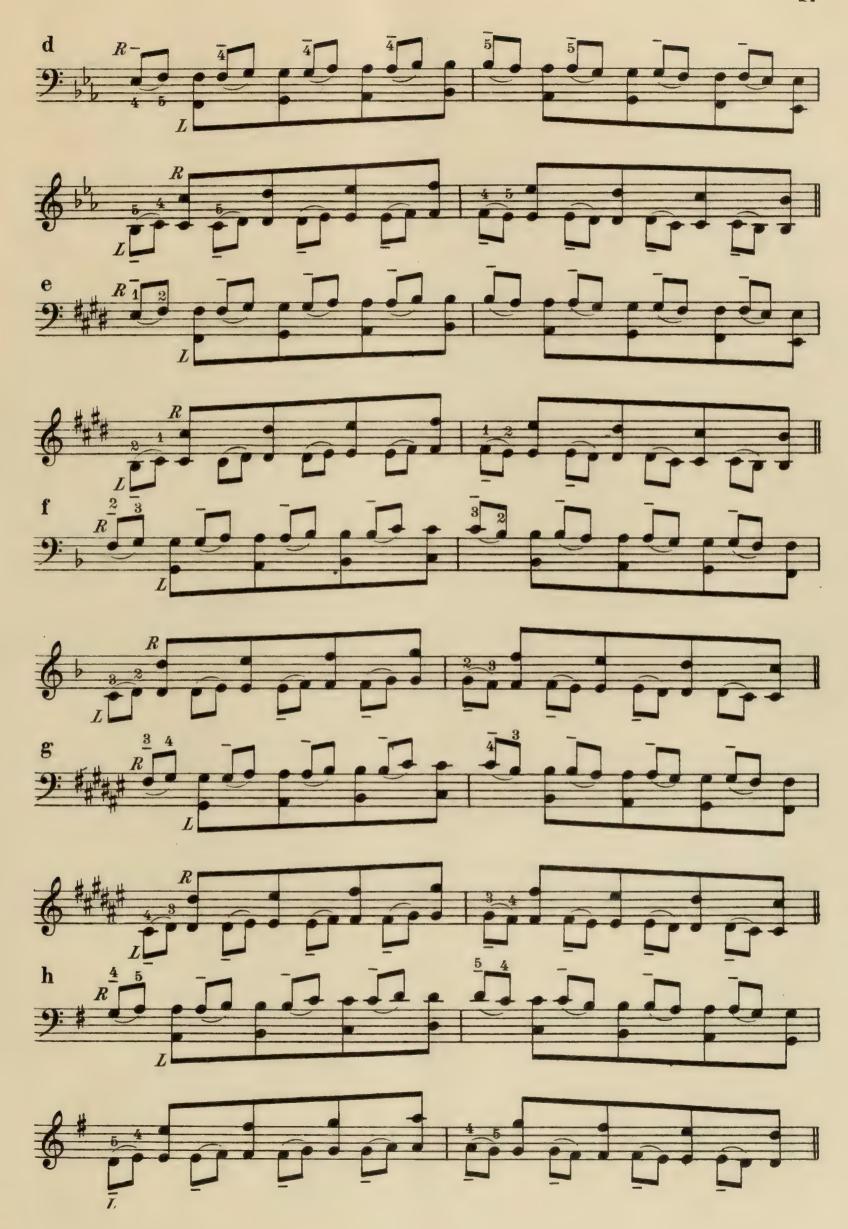


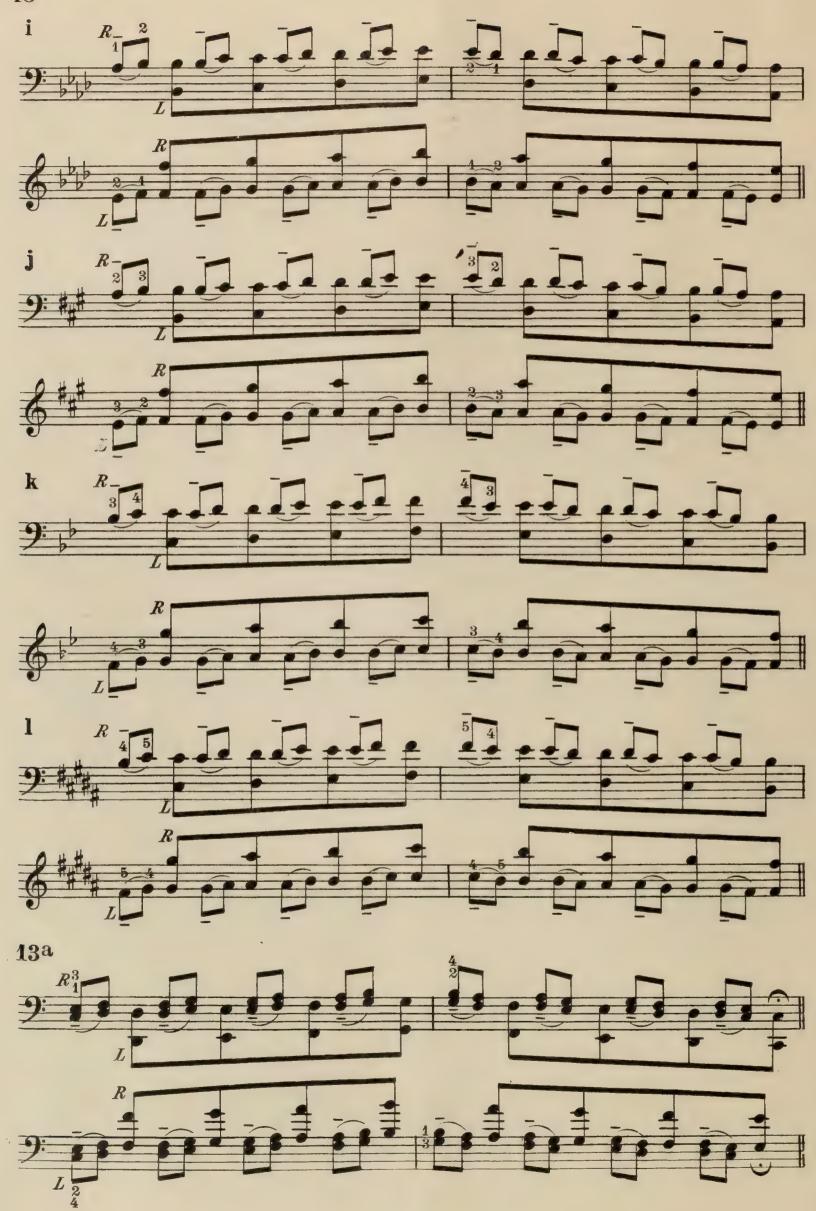


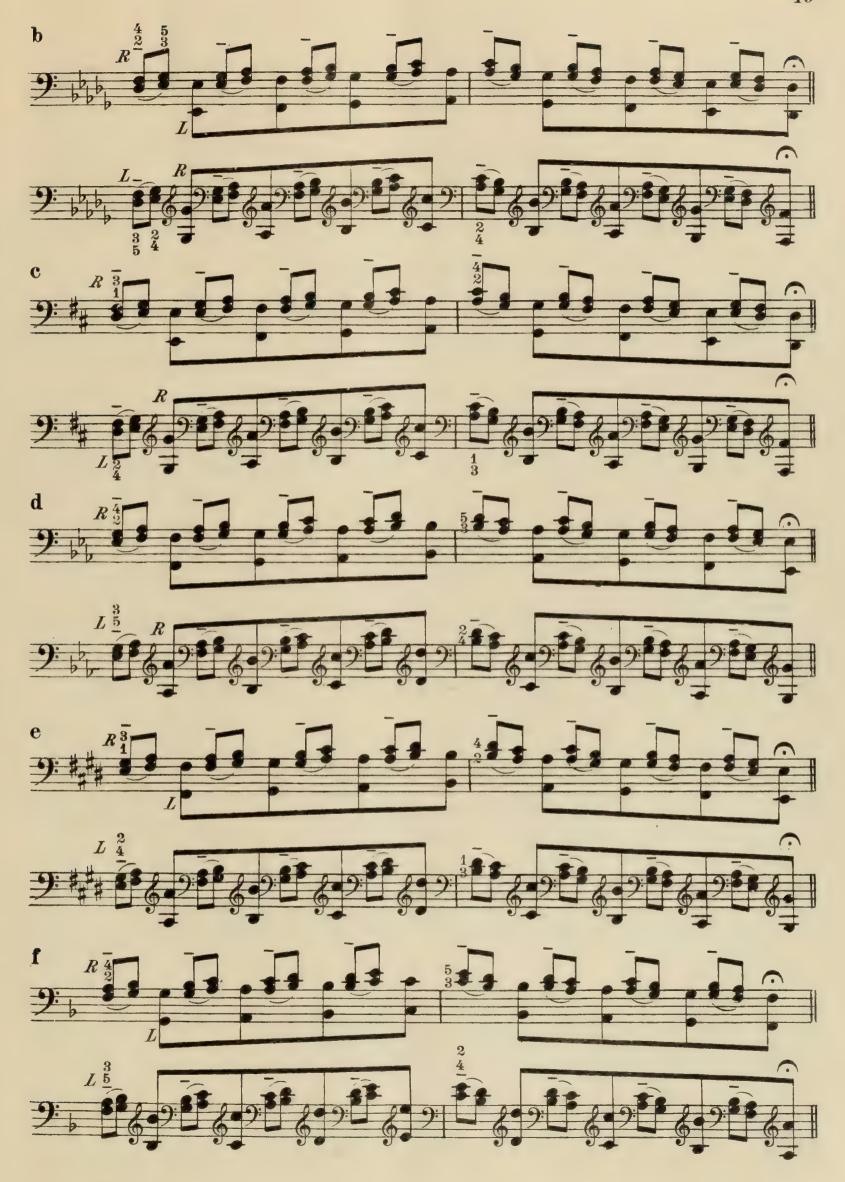


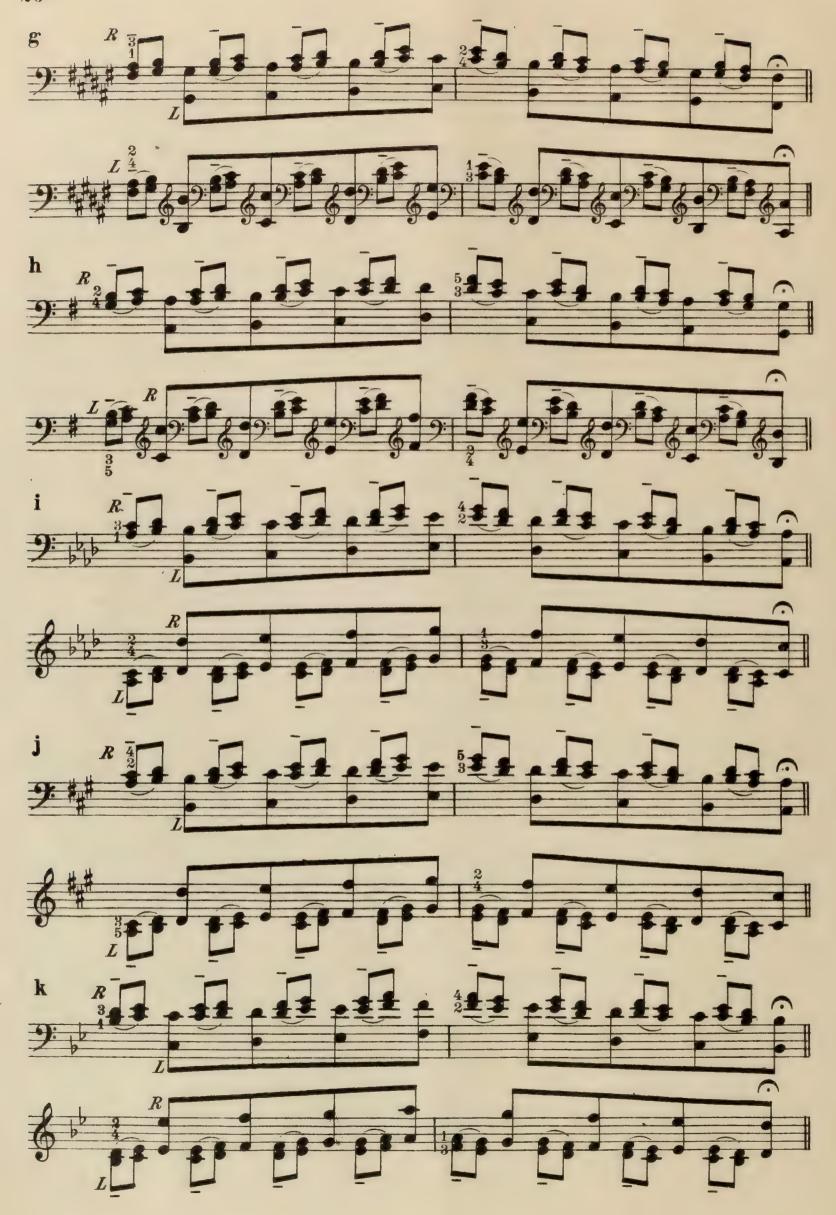


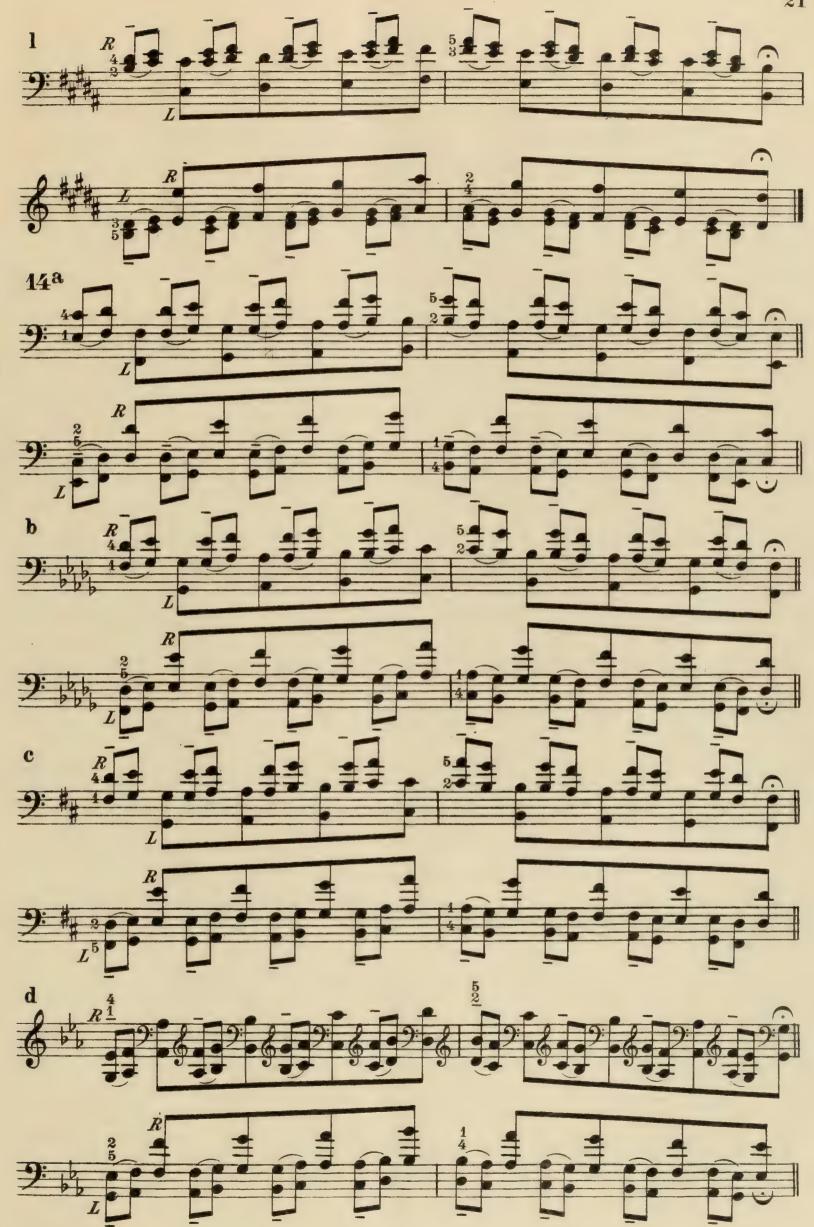


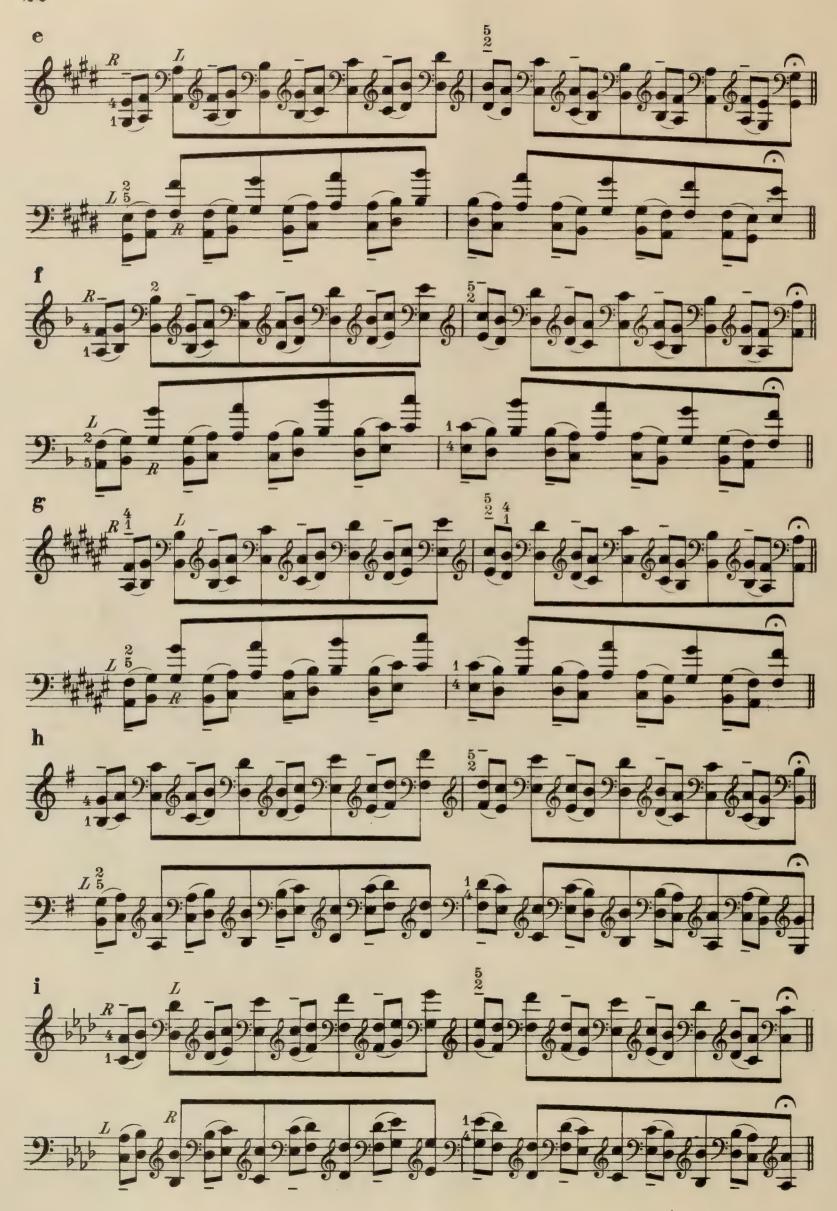


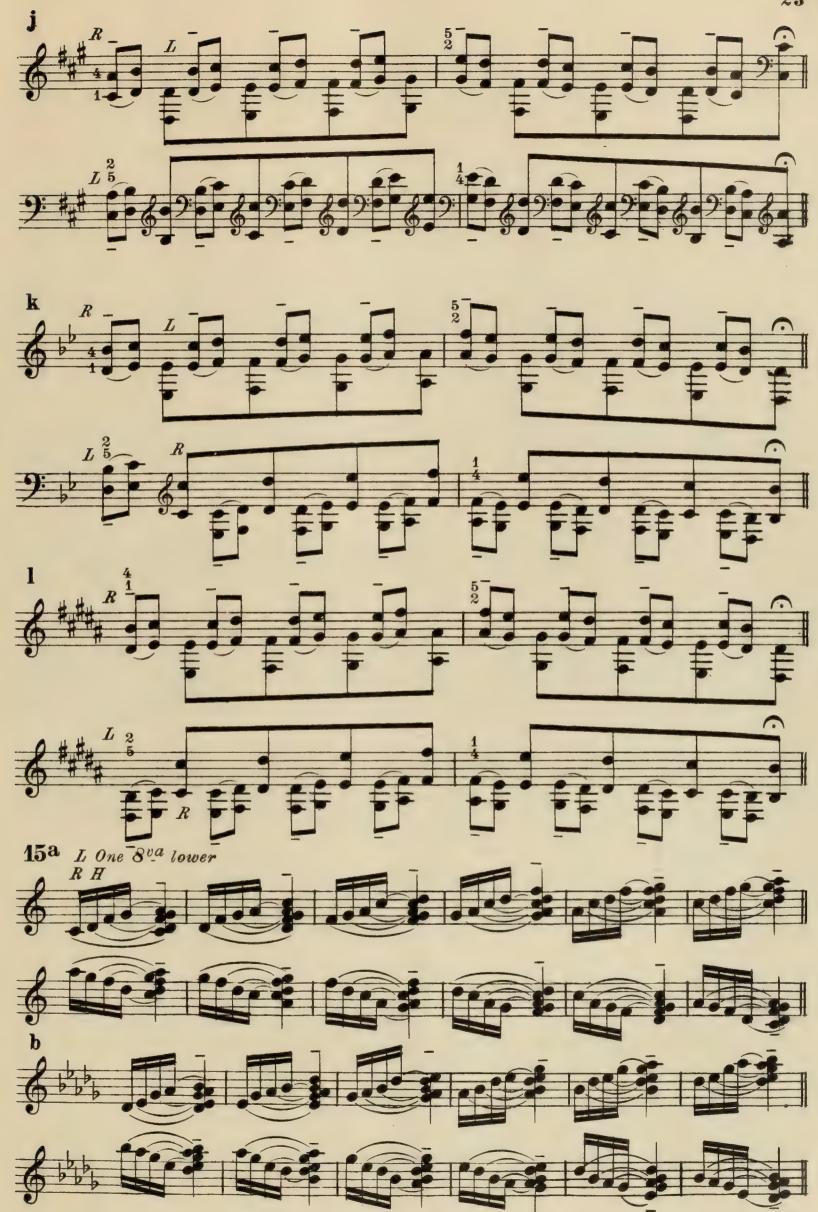


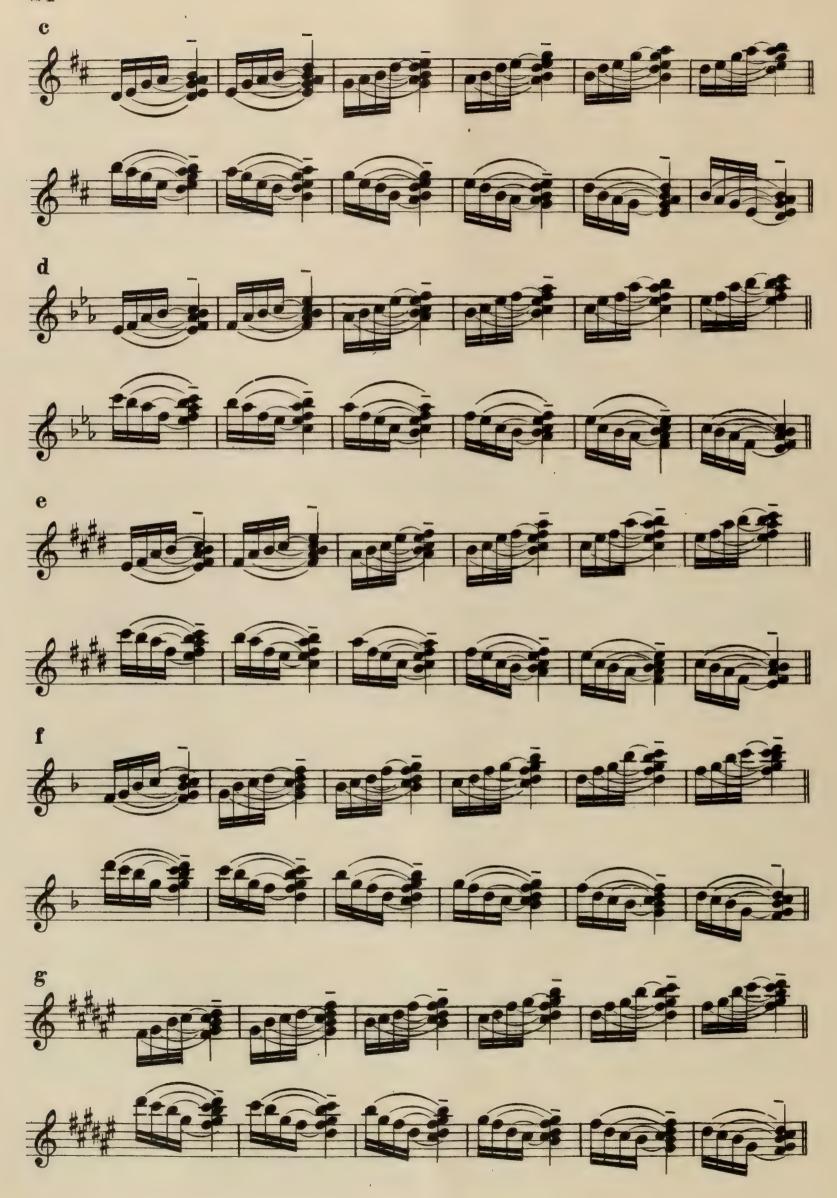


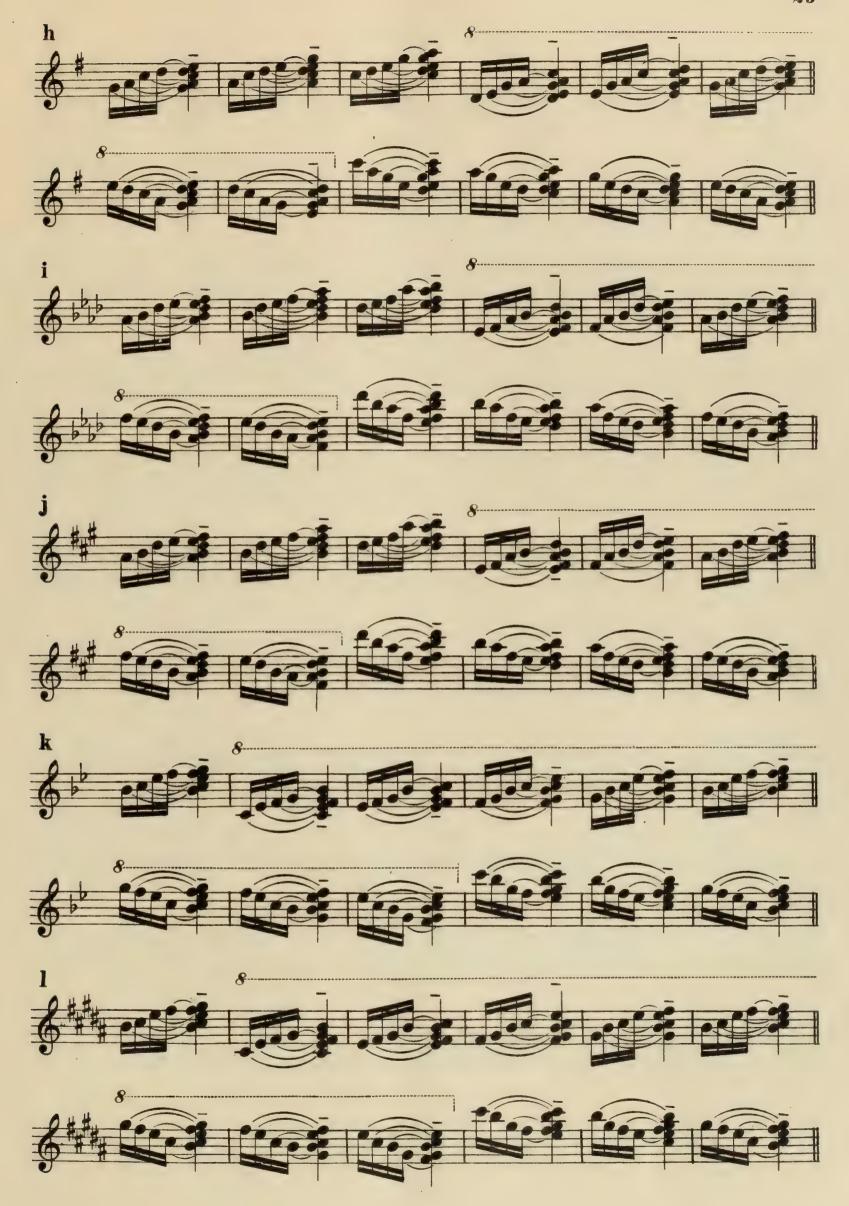


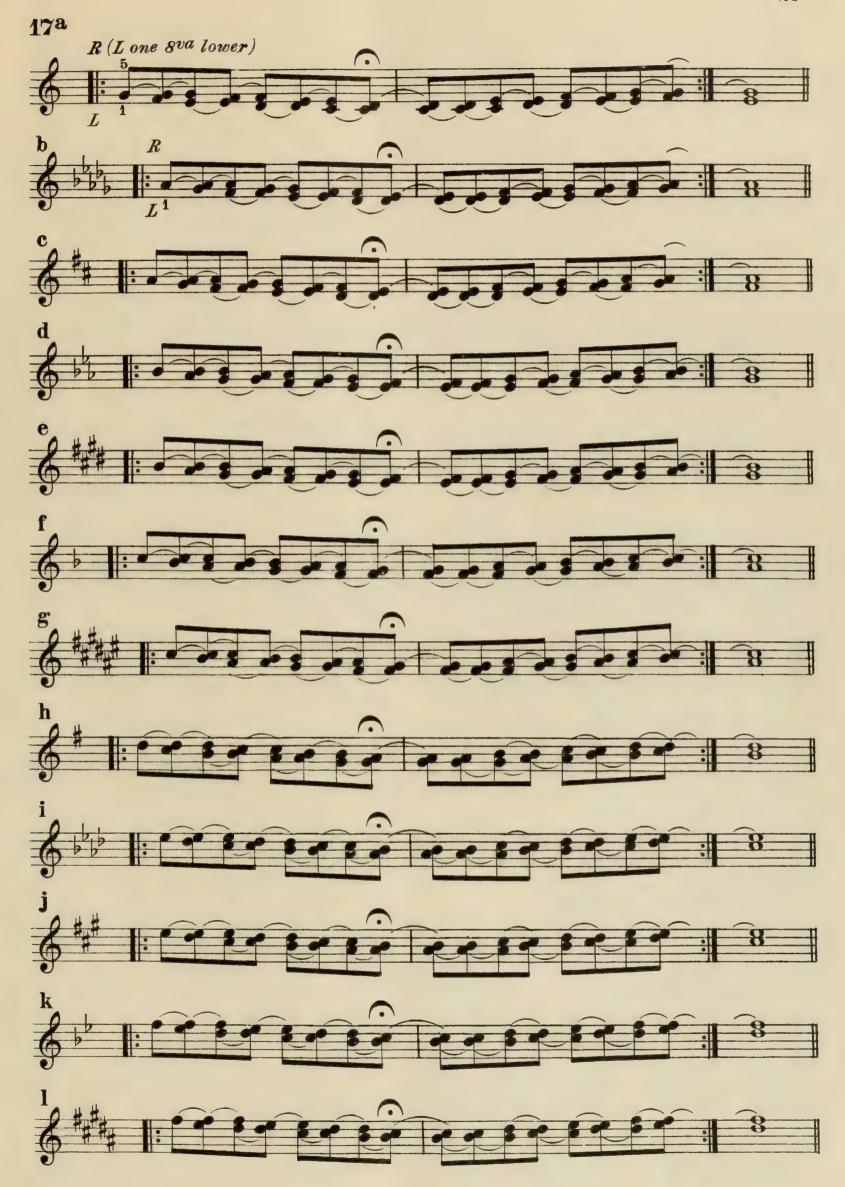


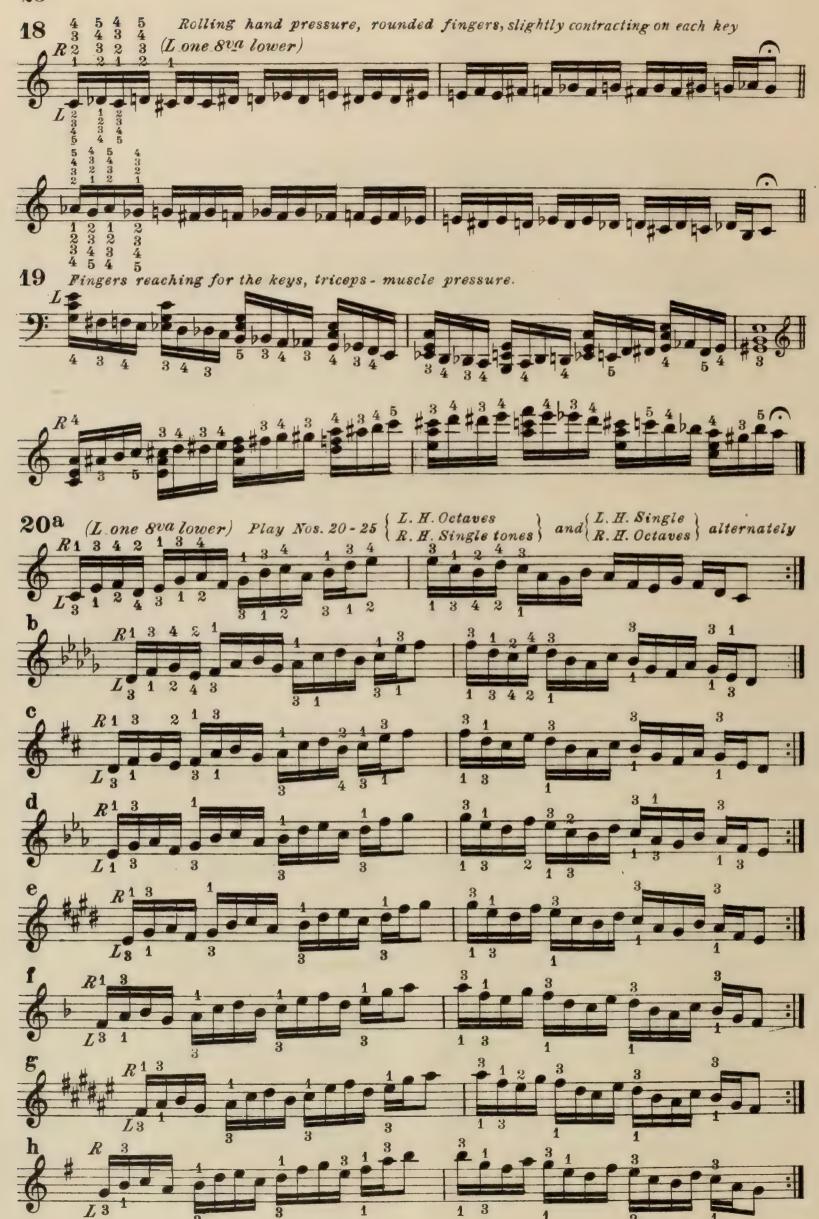


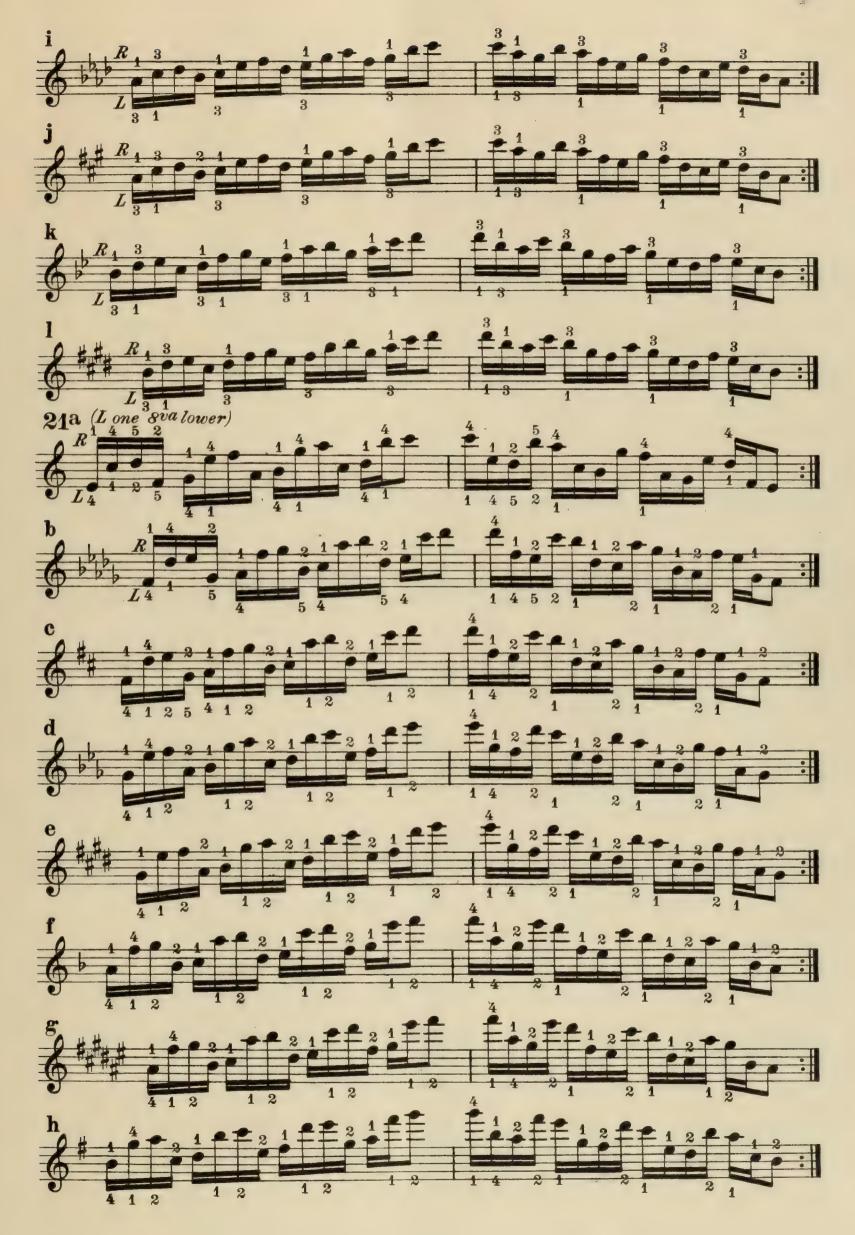


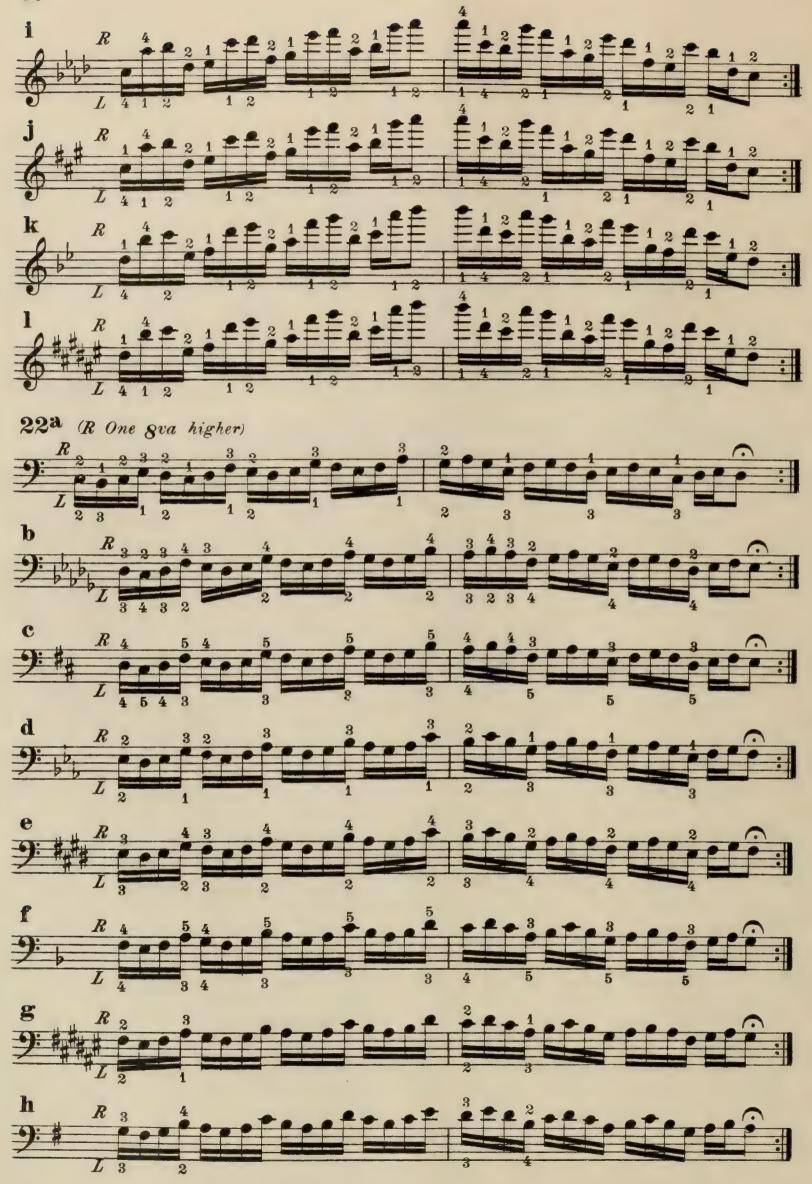


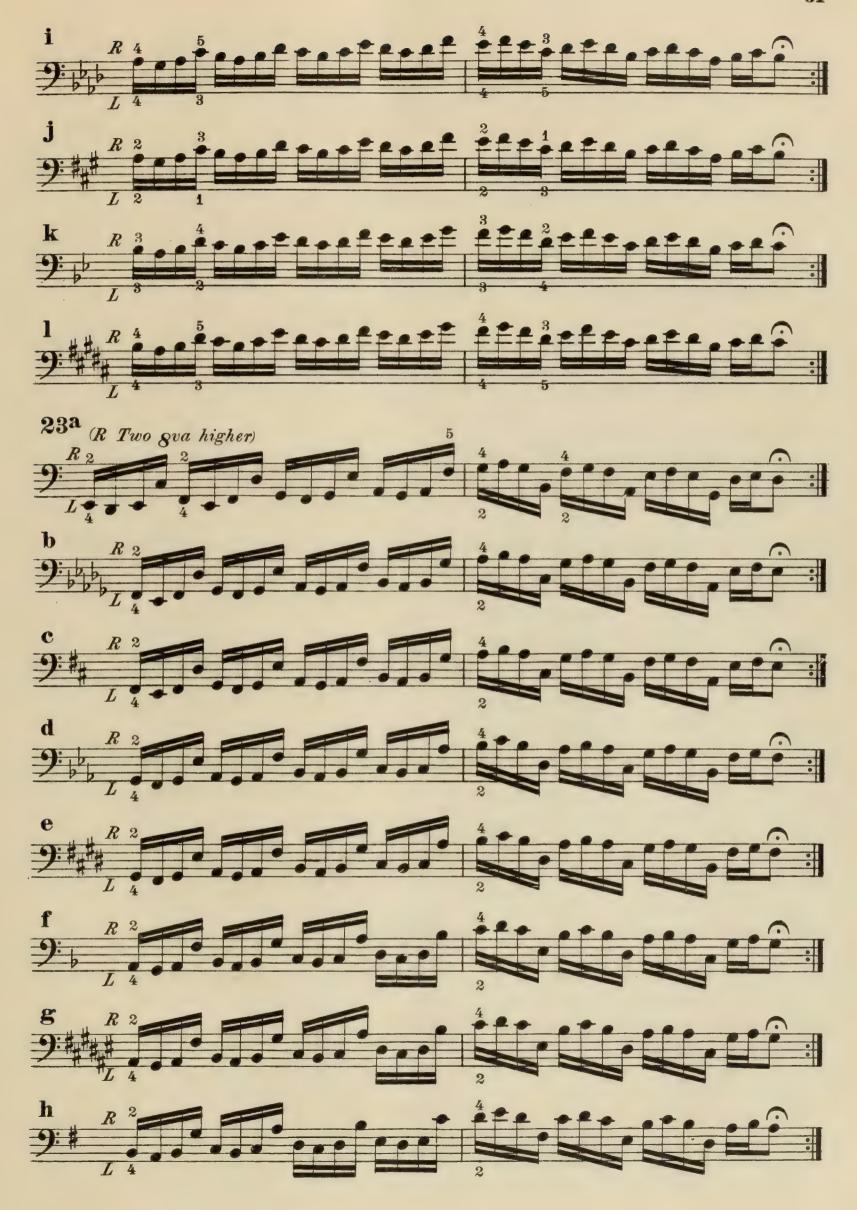


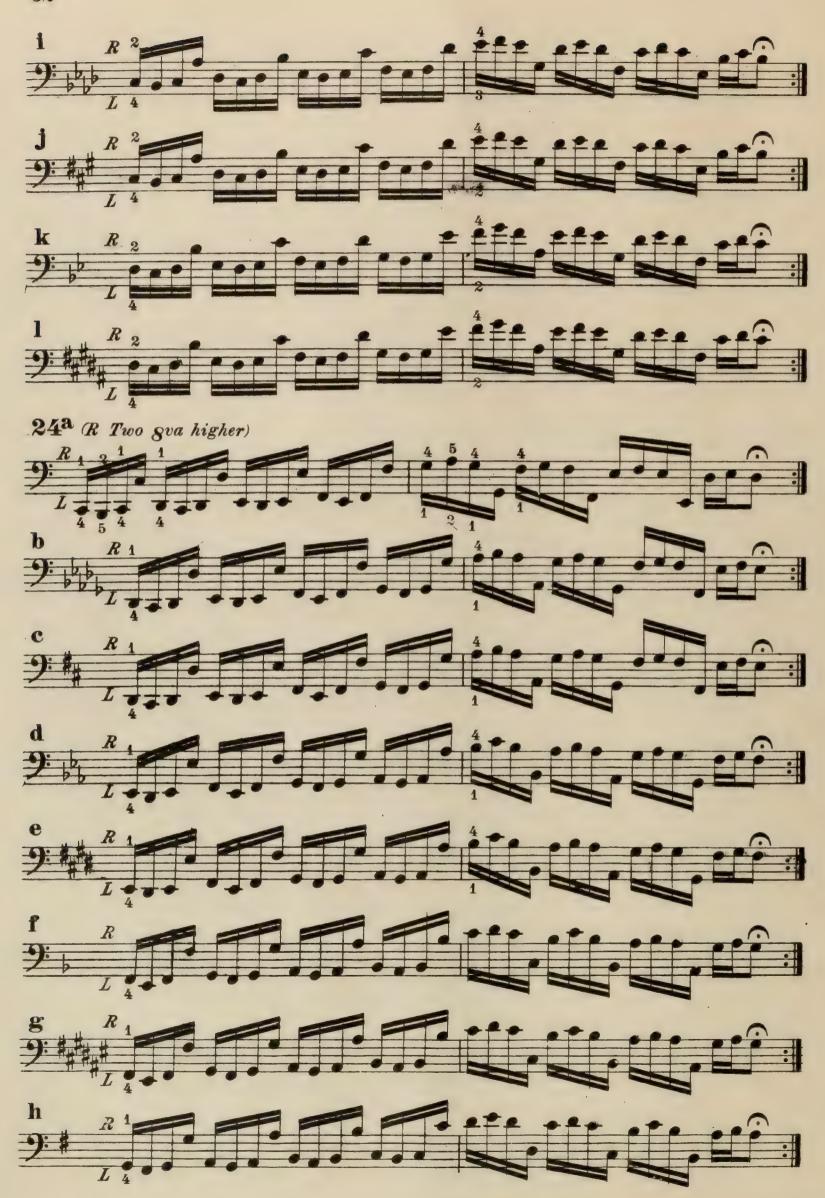


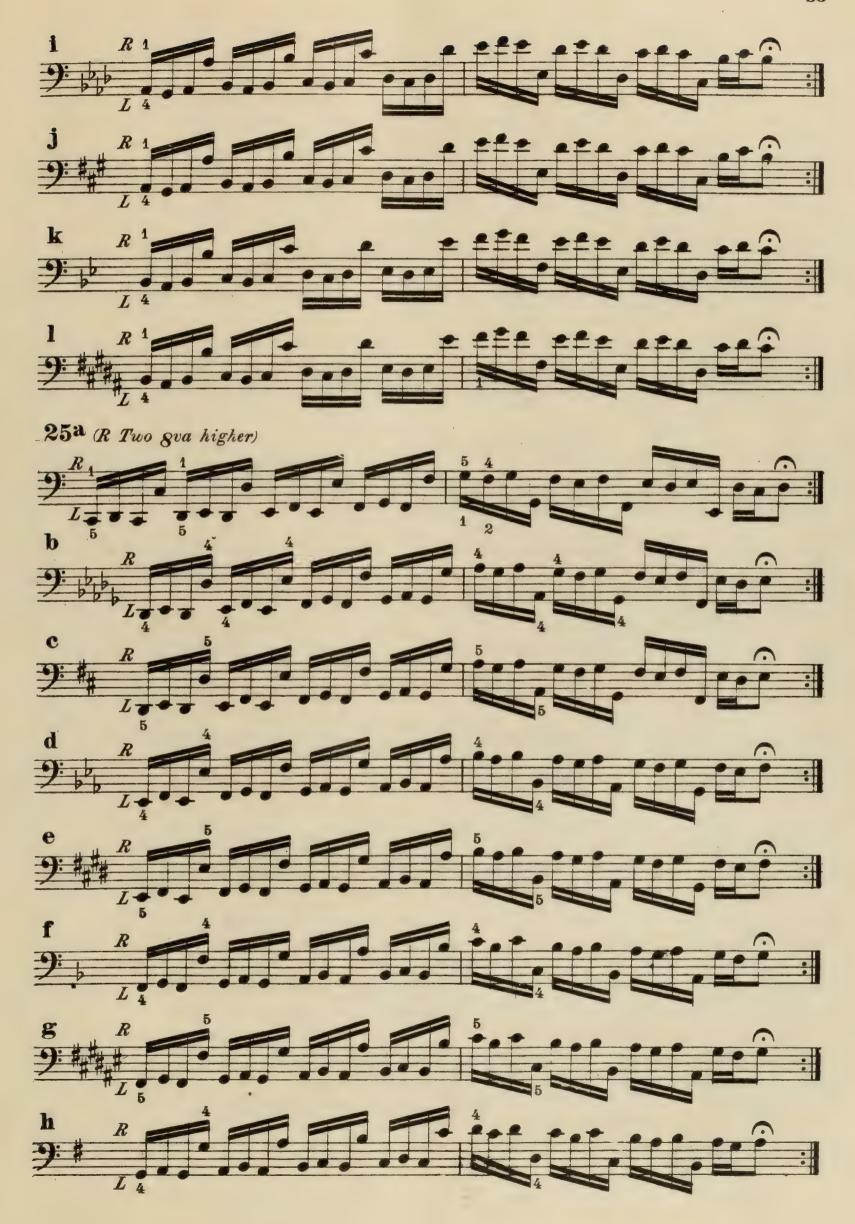




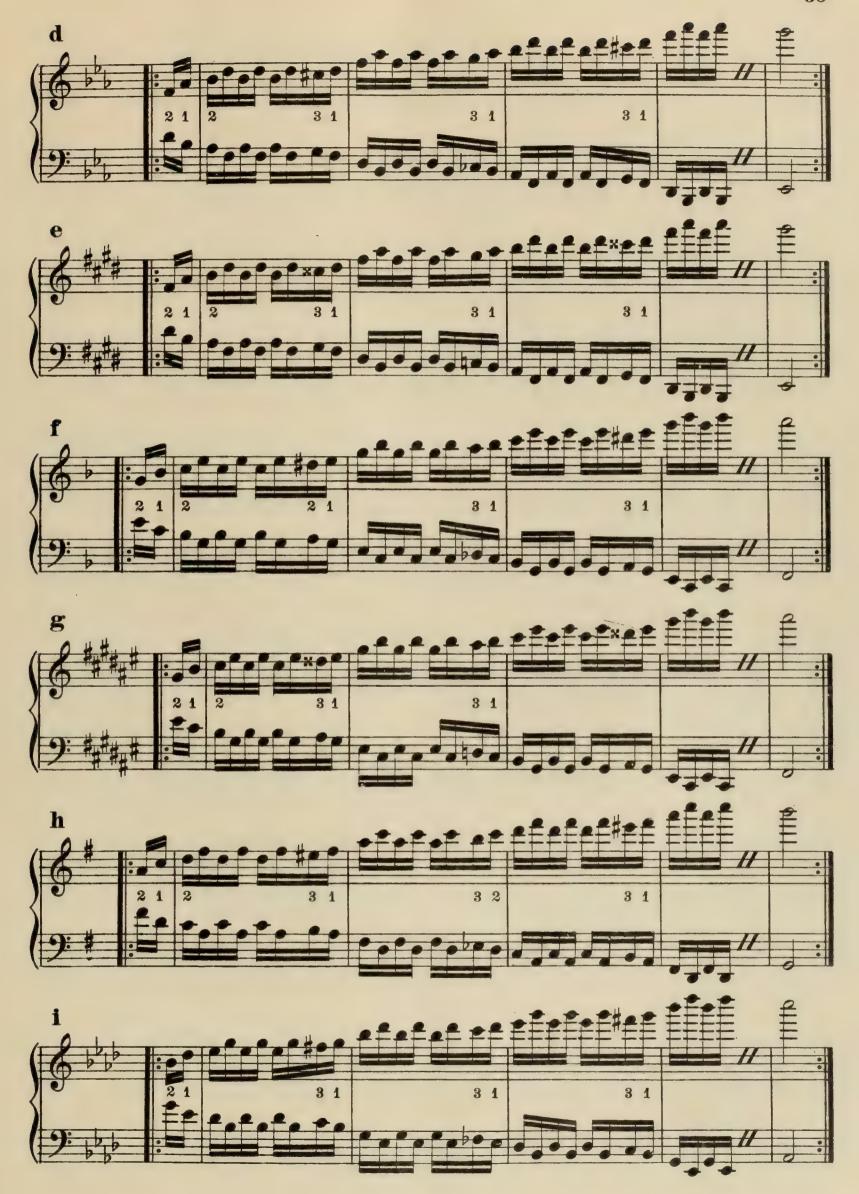


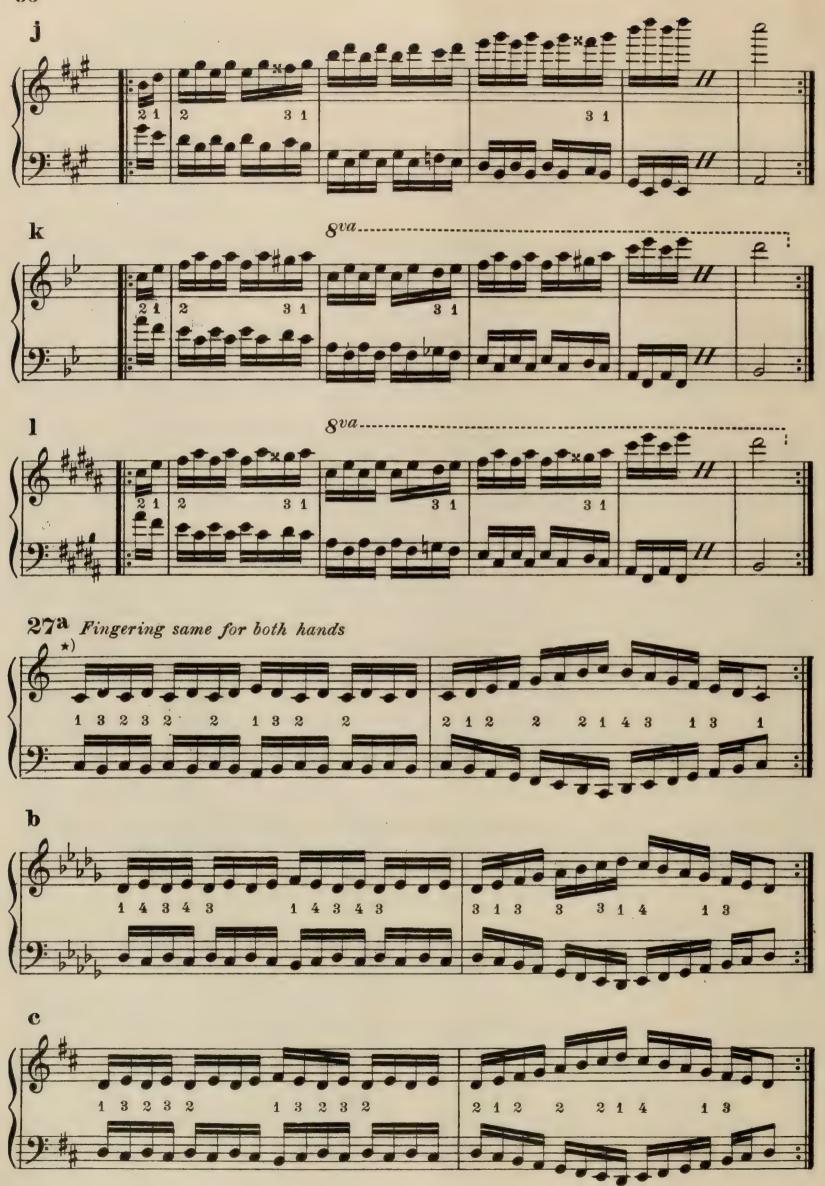






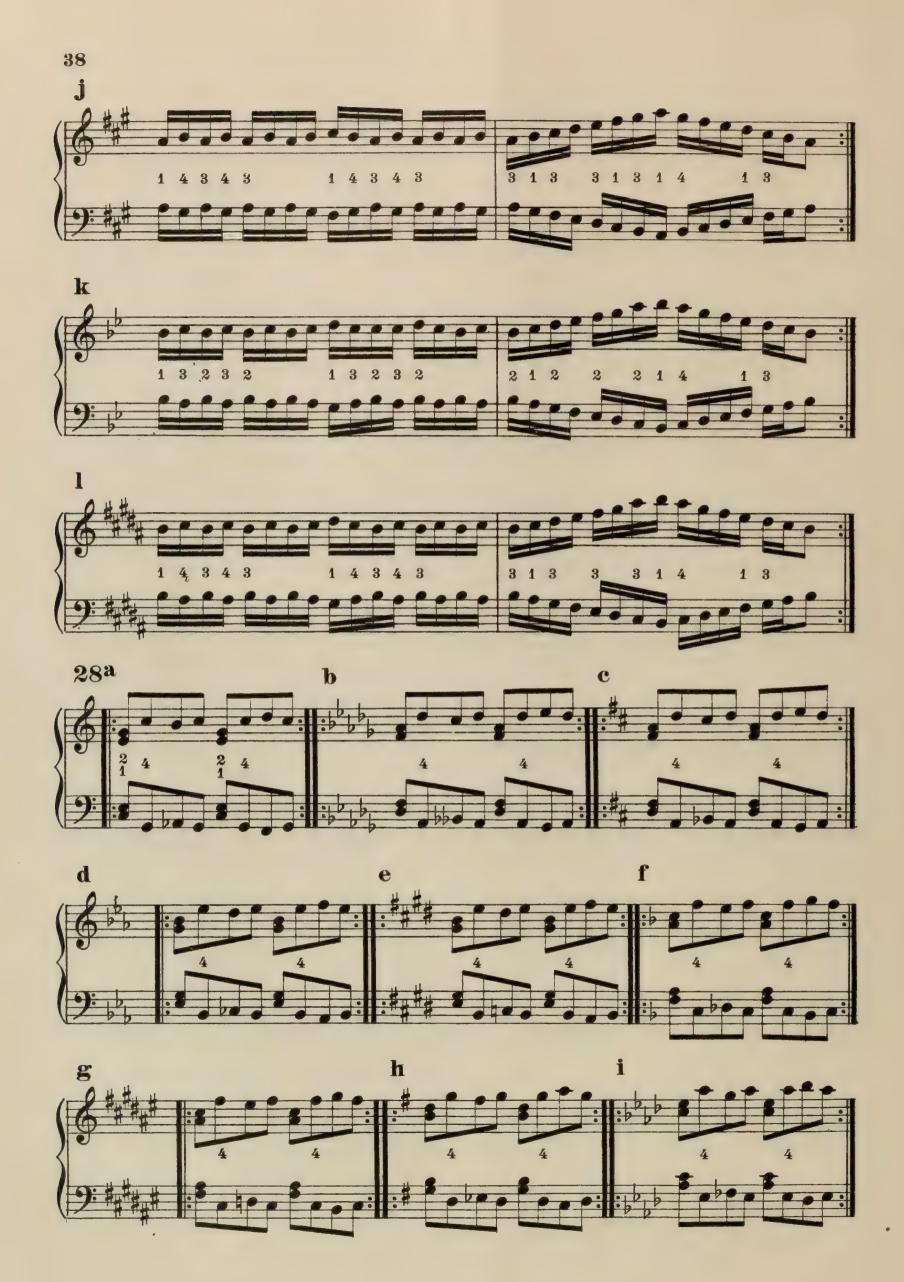


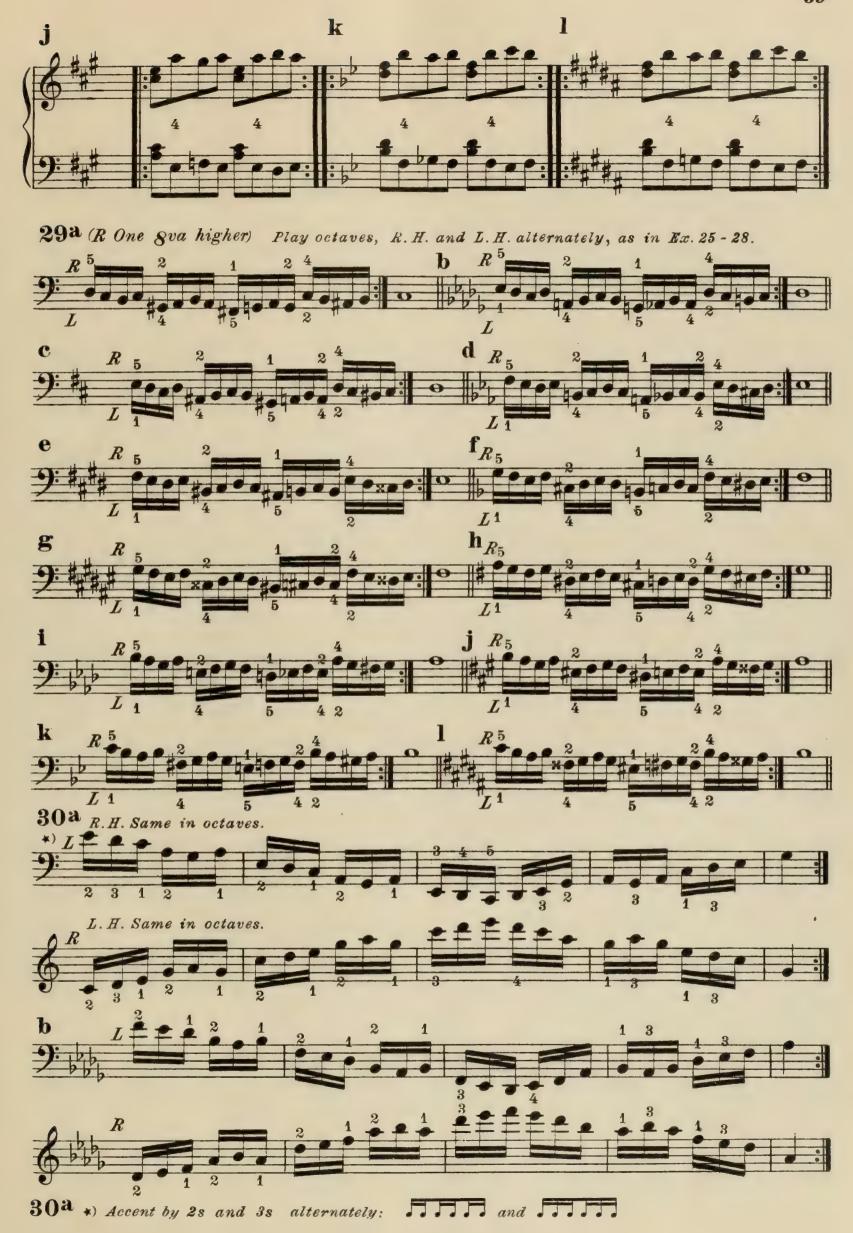


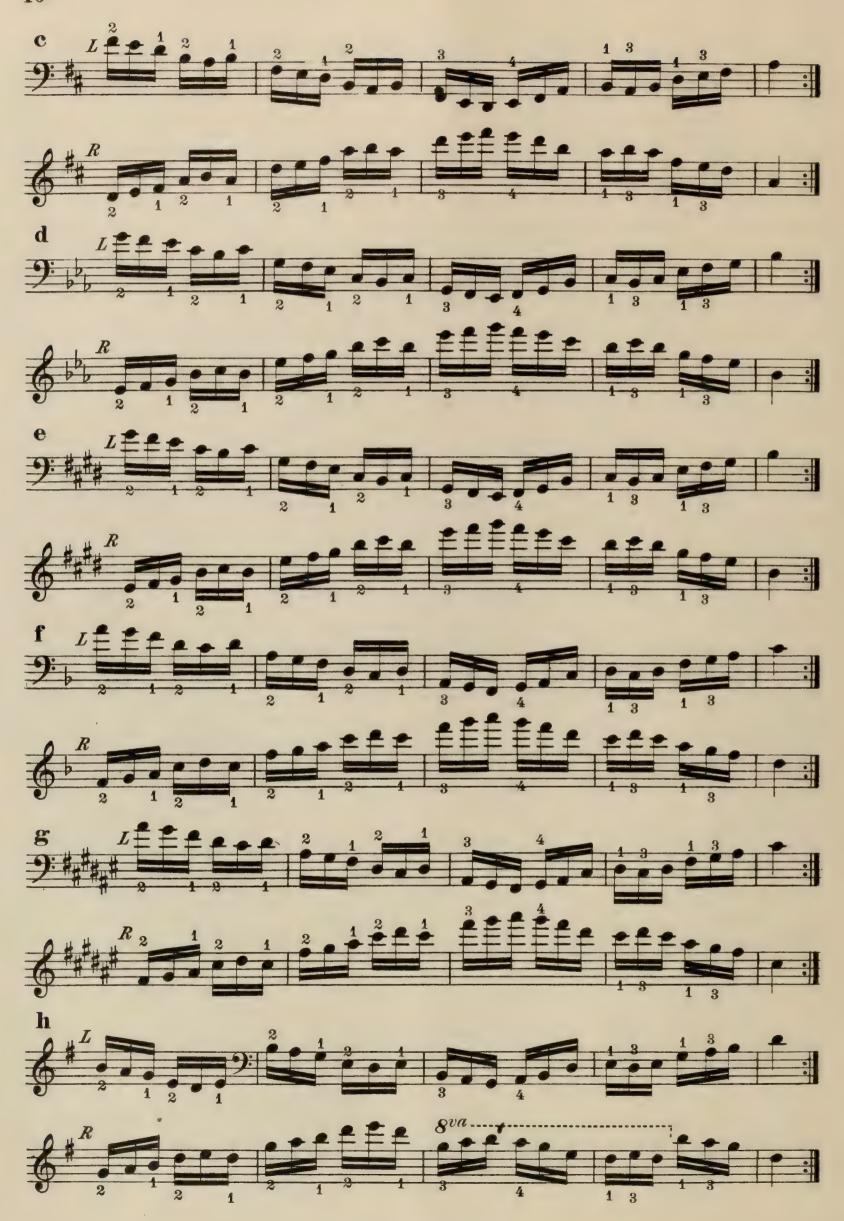


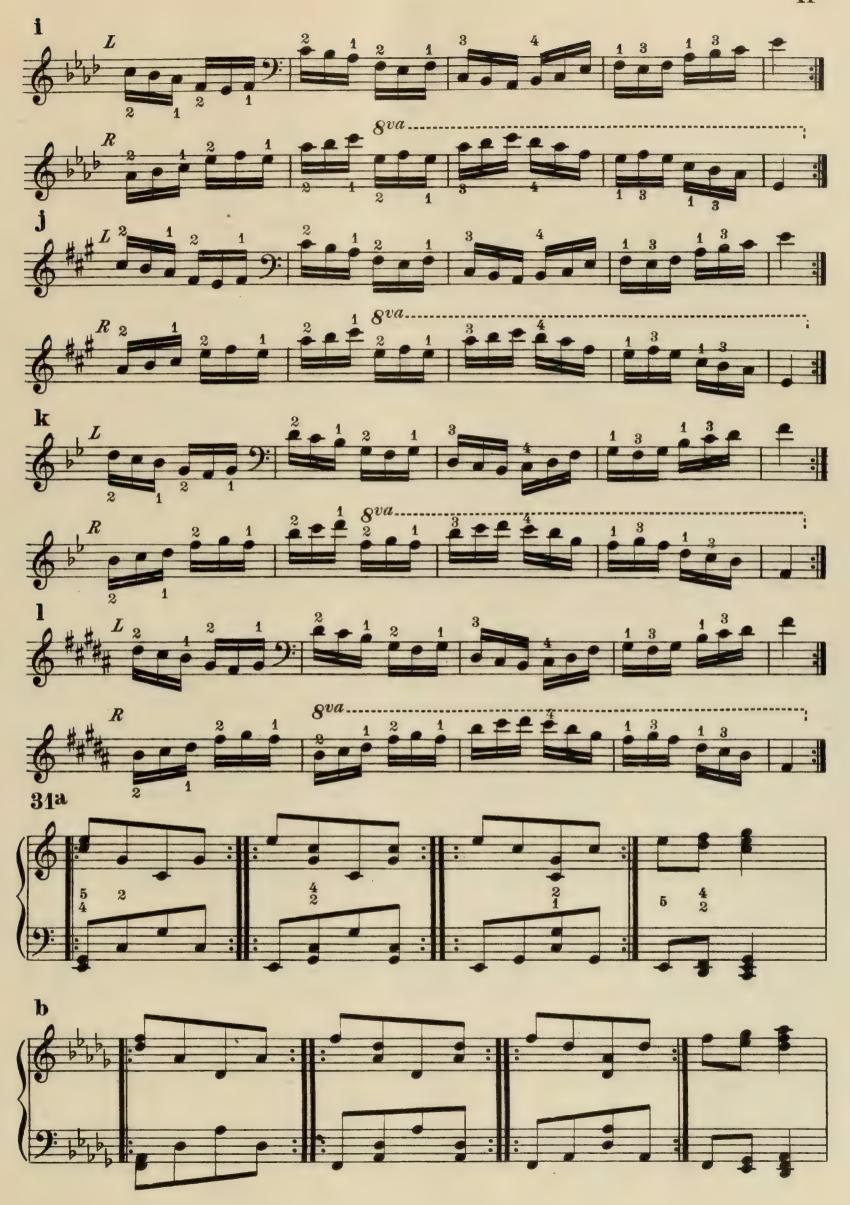
^{*)} Practice trills with hand rolling sideways from note to note.

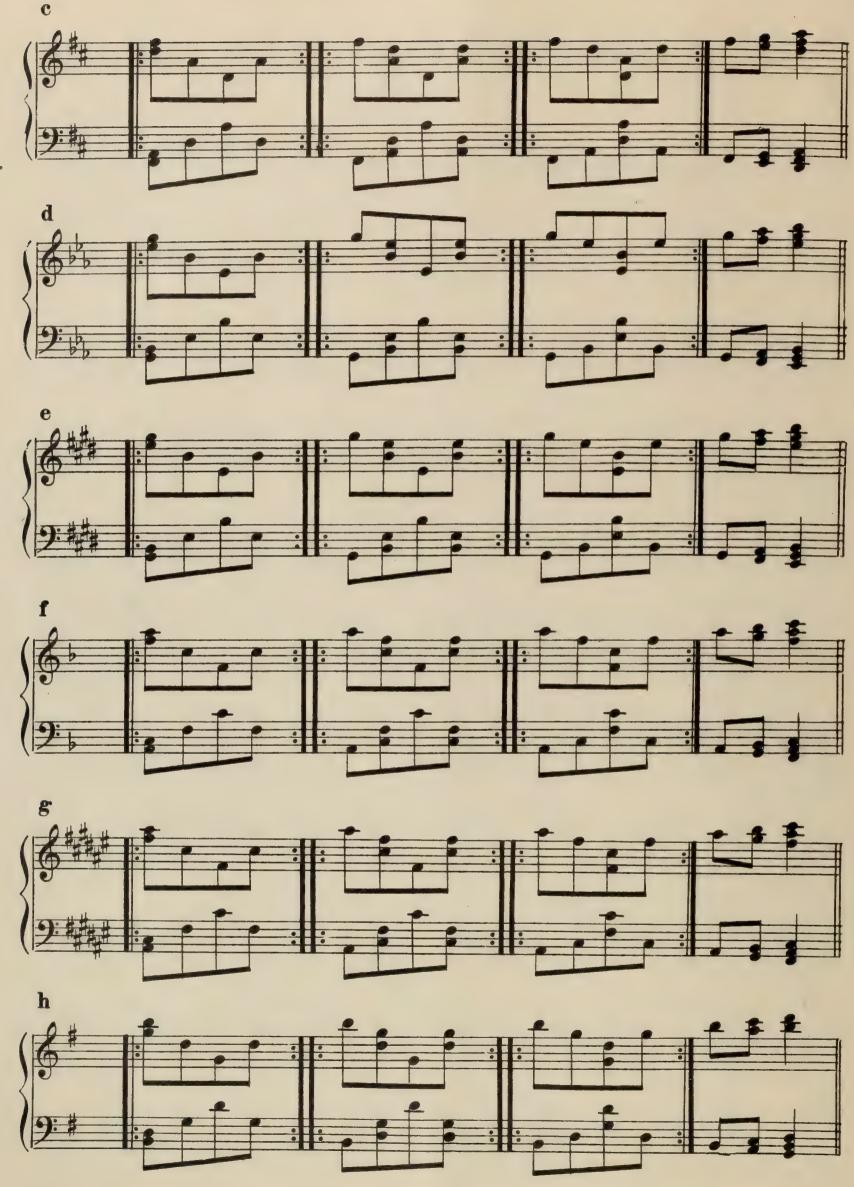


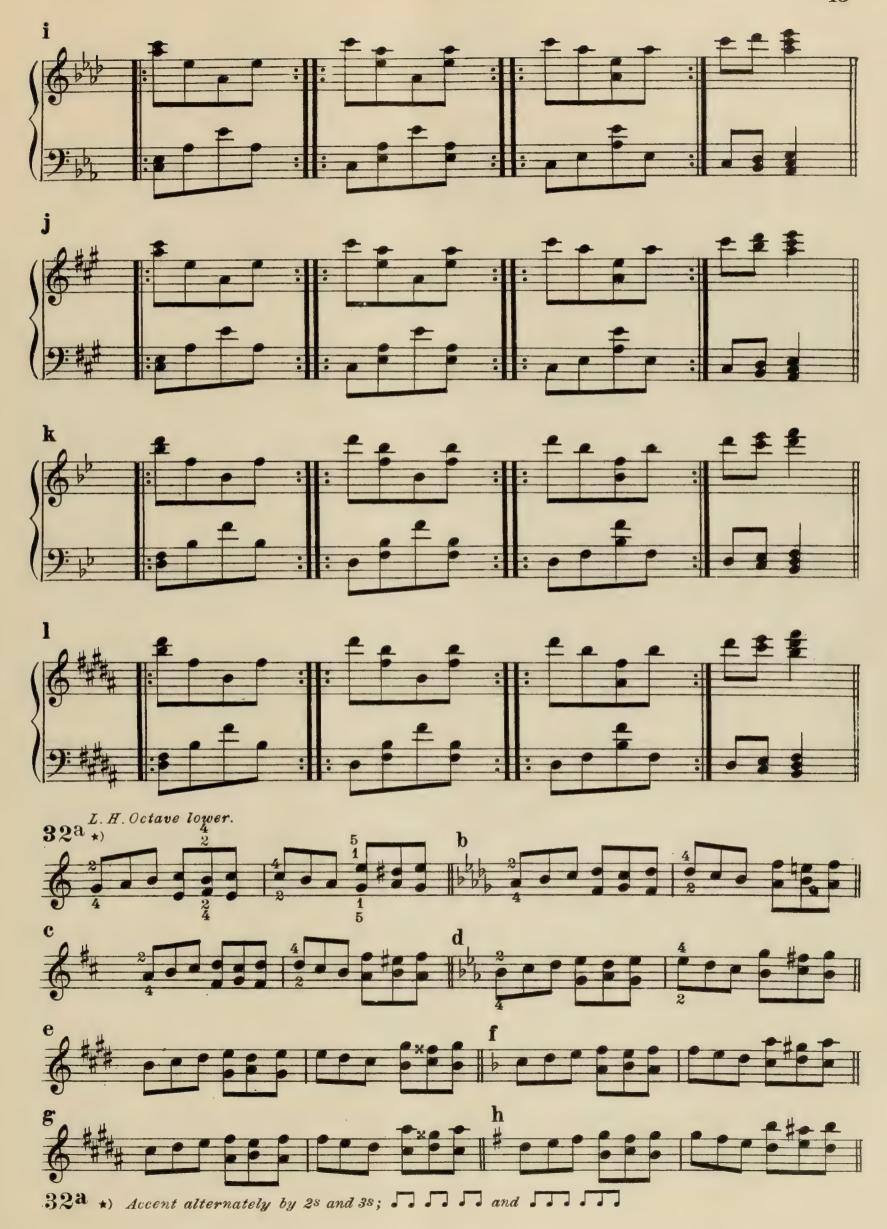


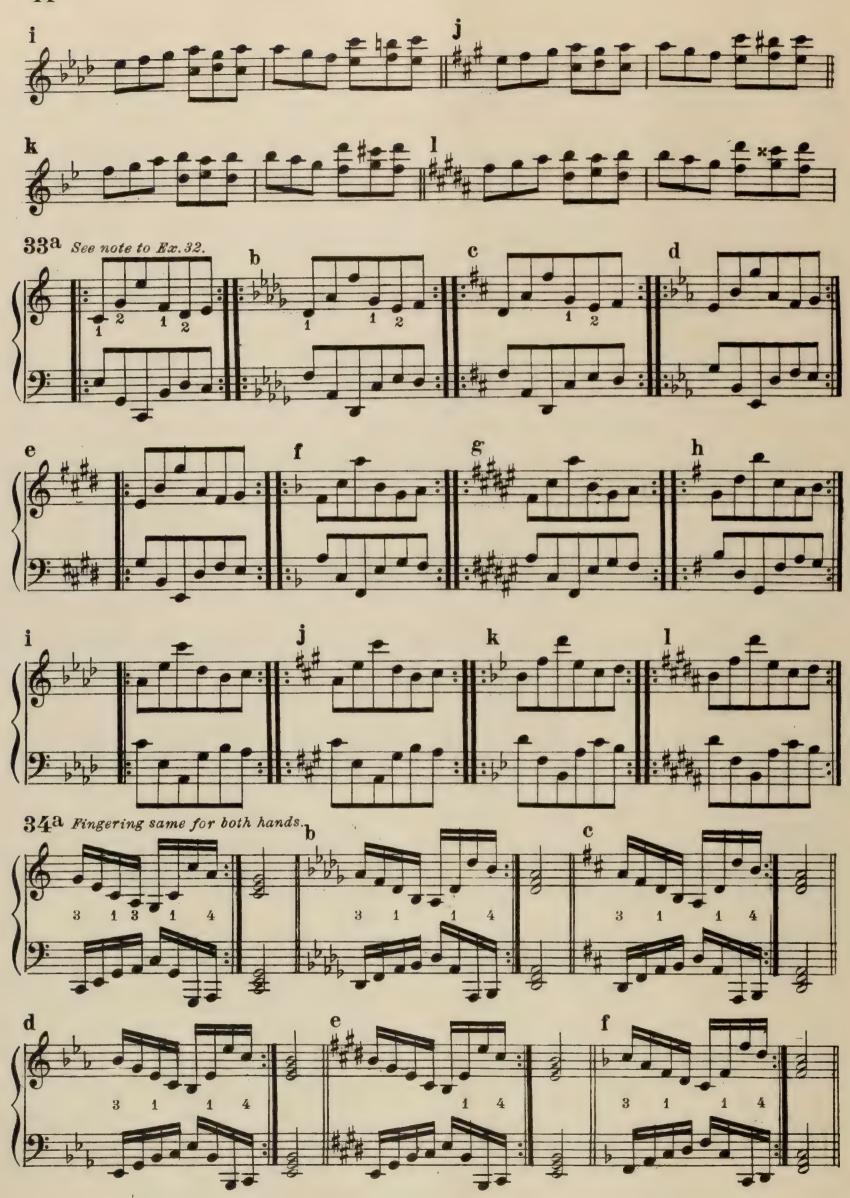




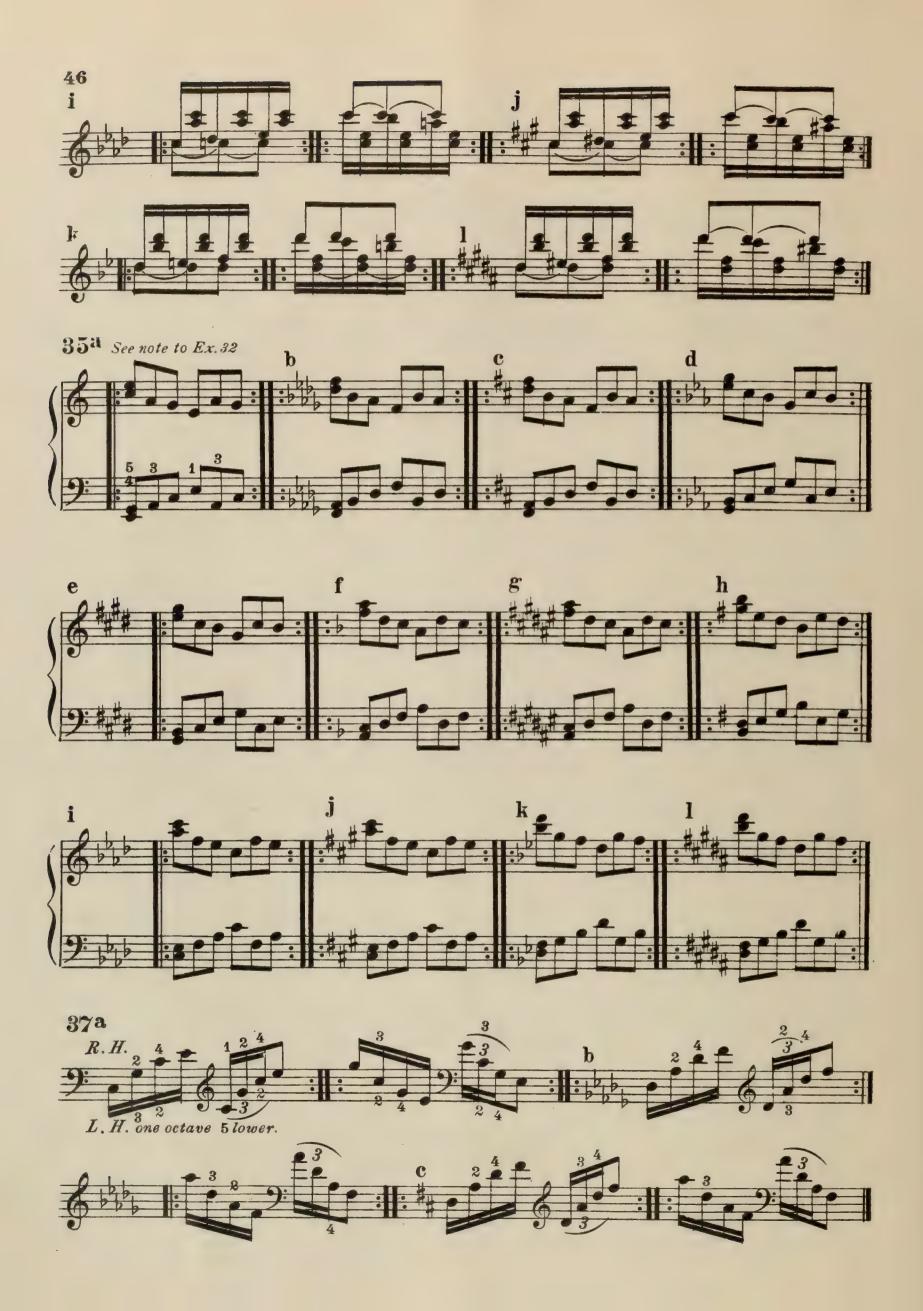


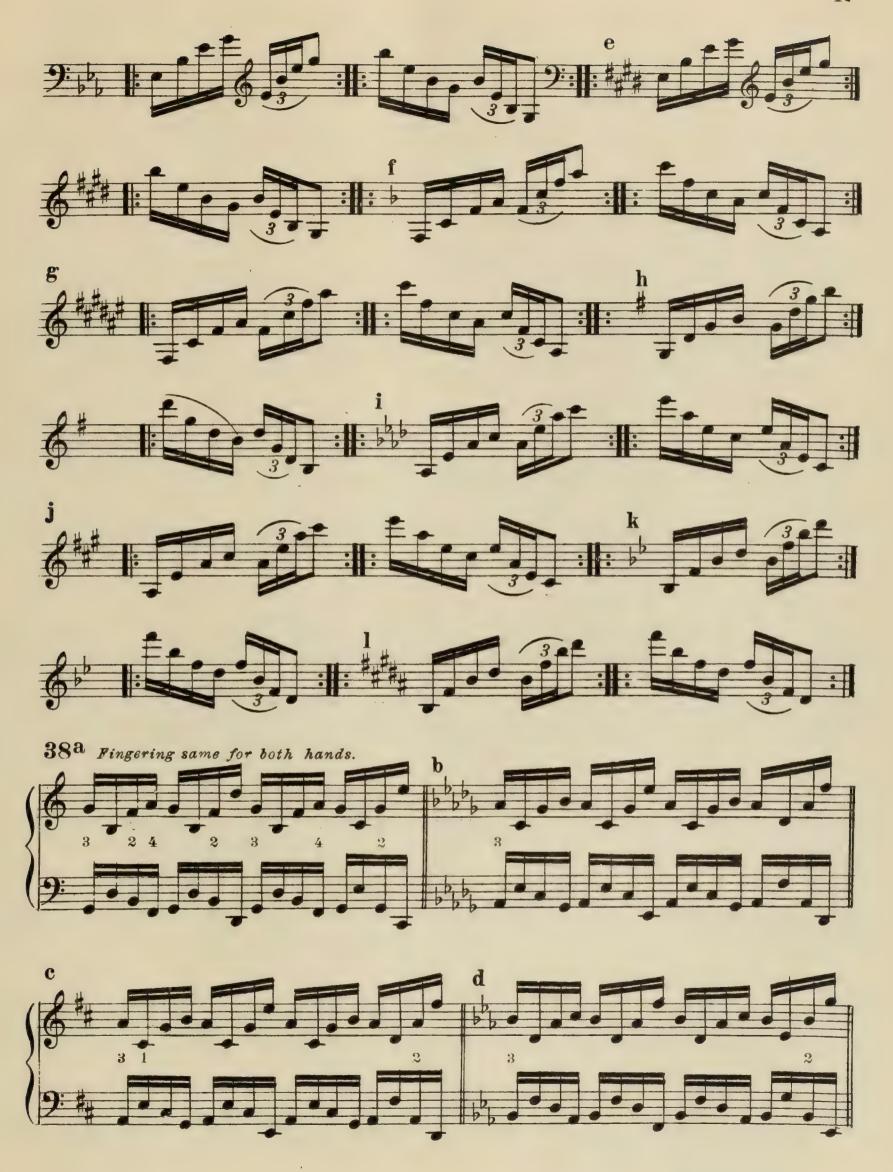




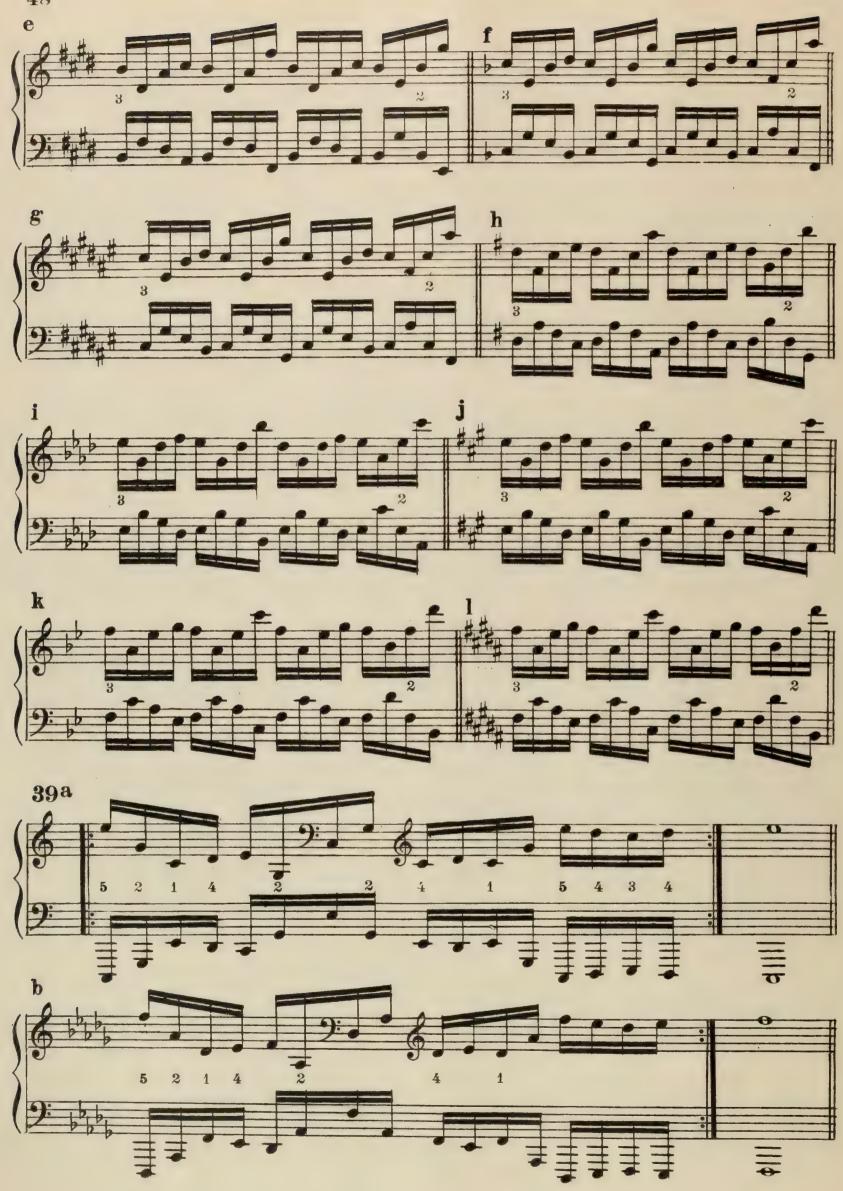




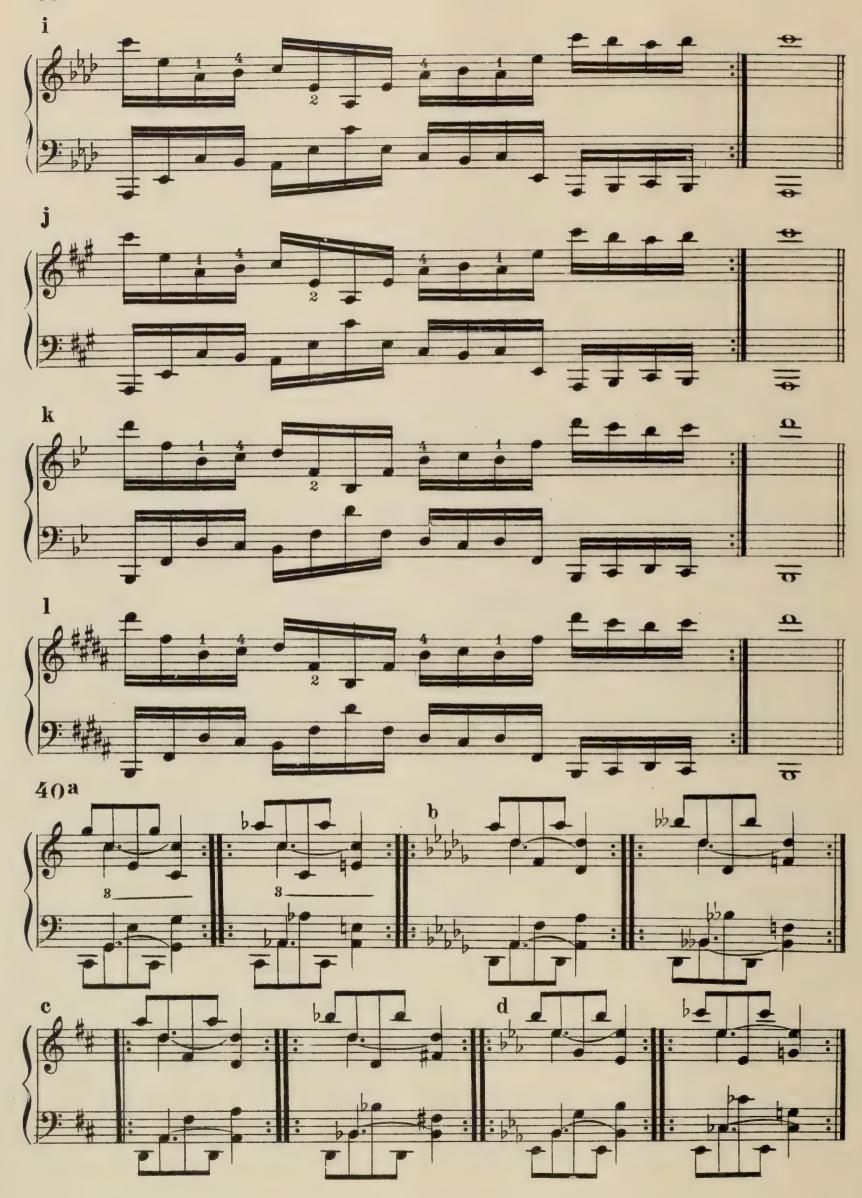






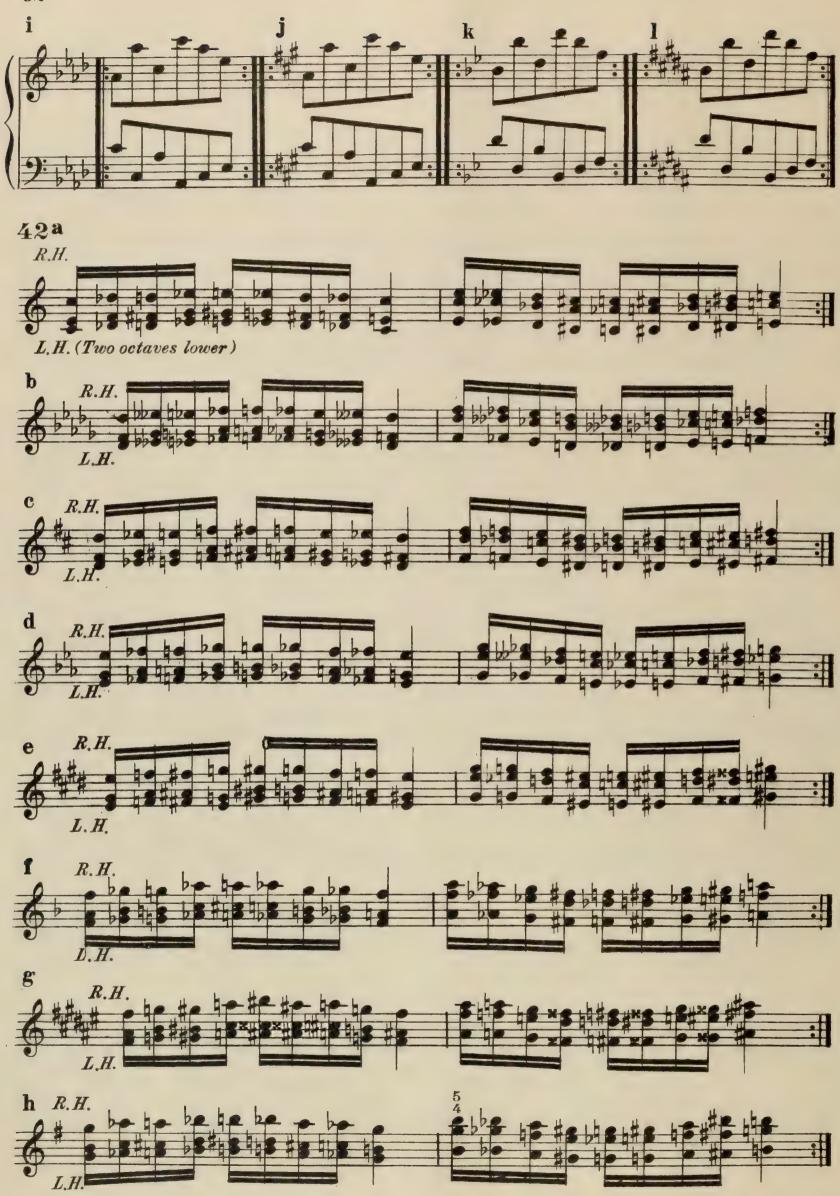




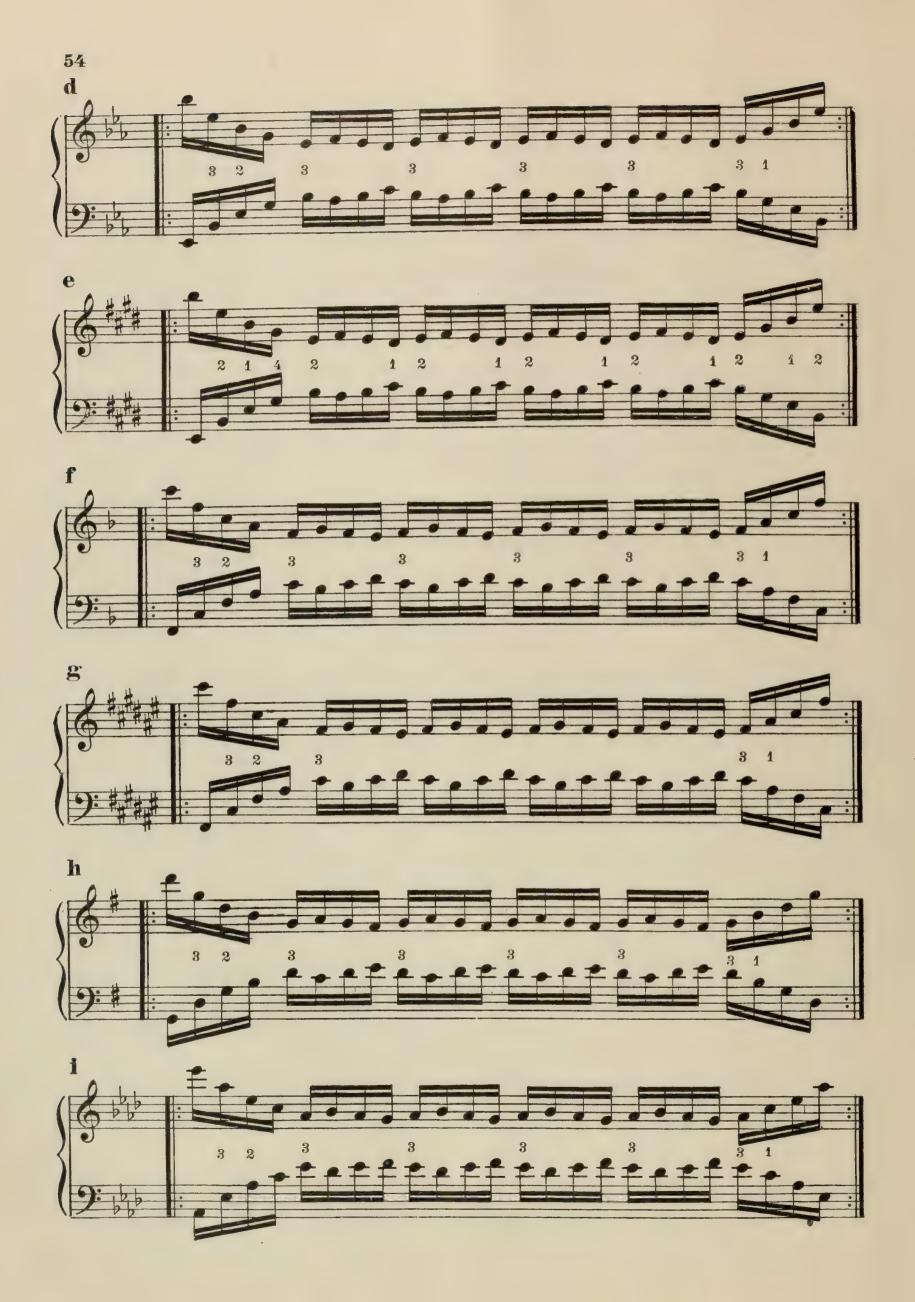


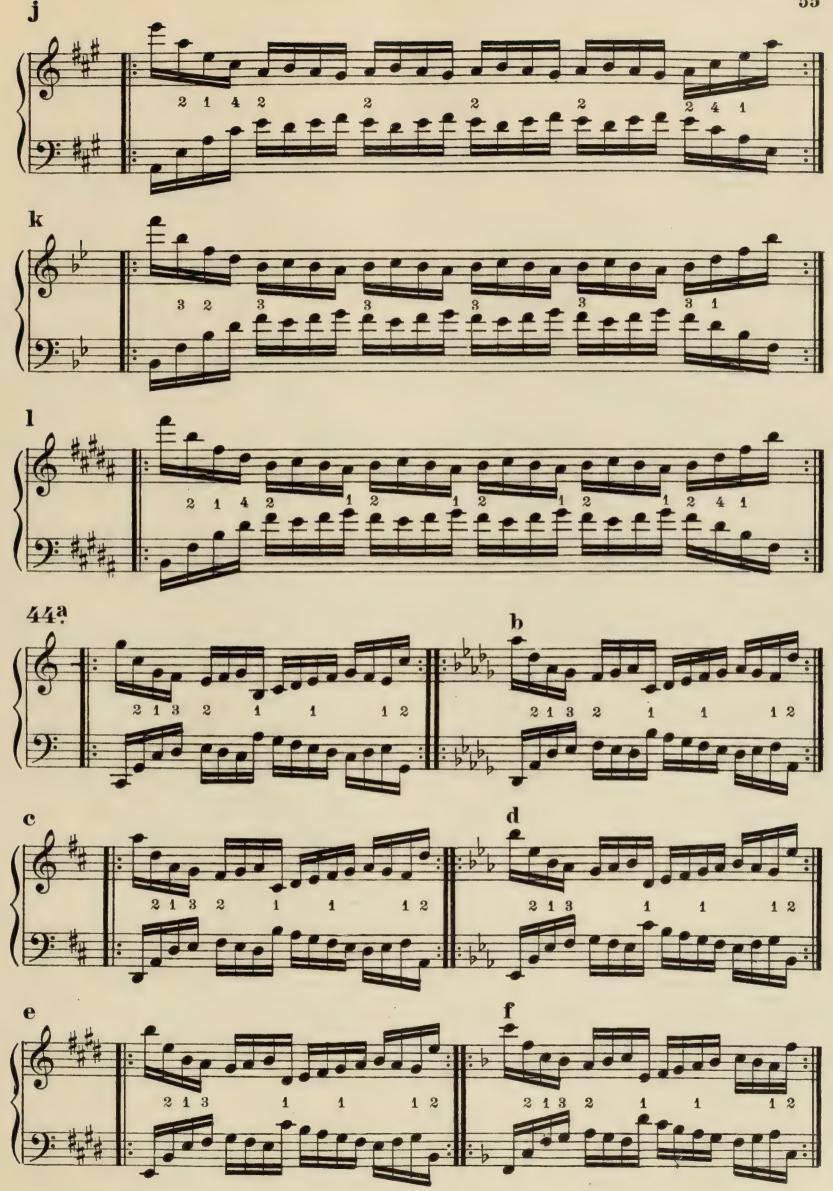








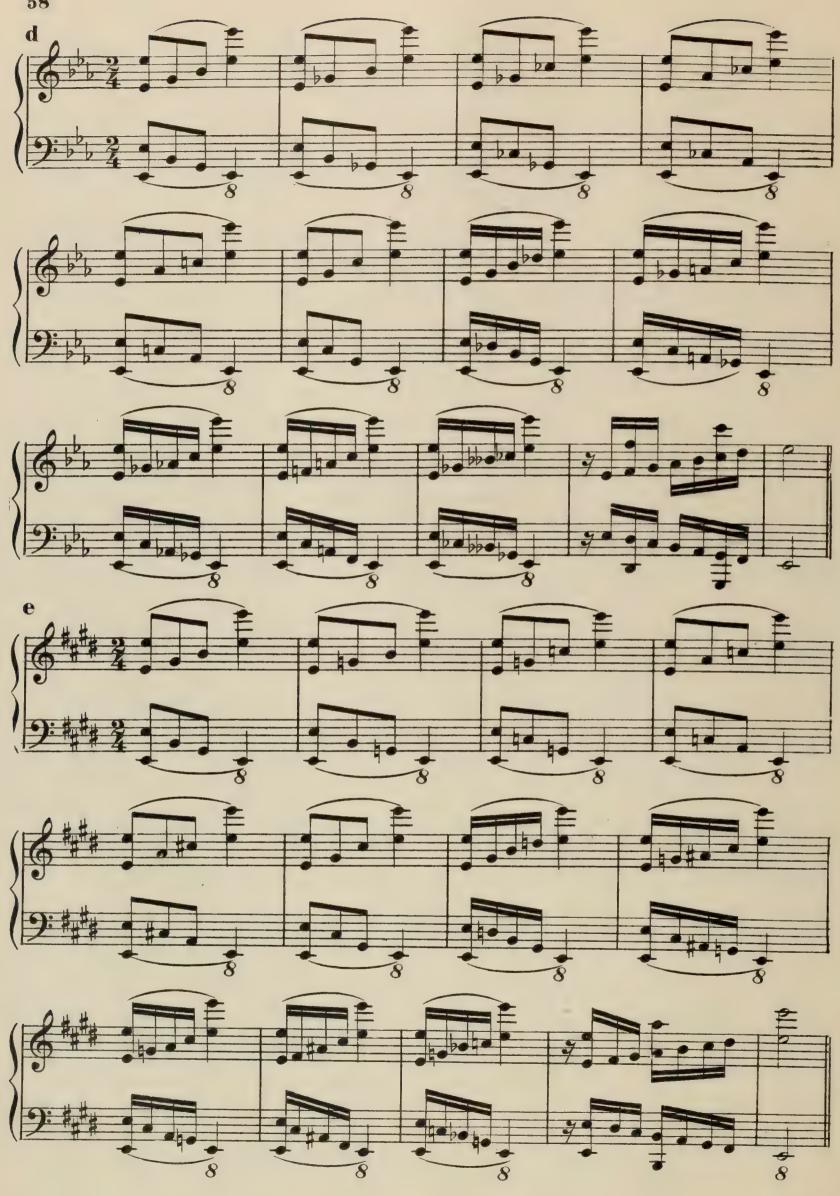




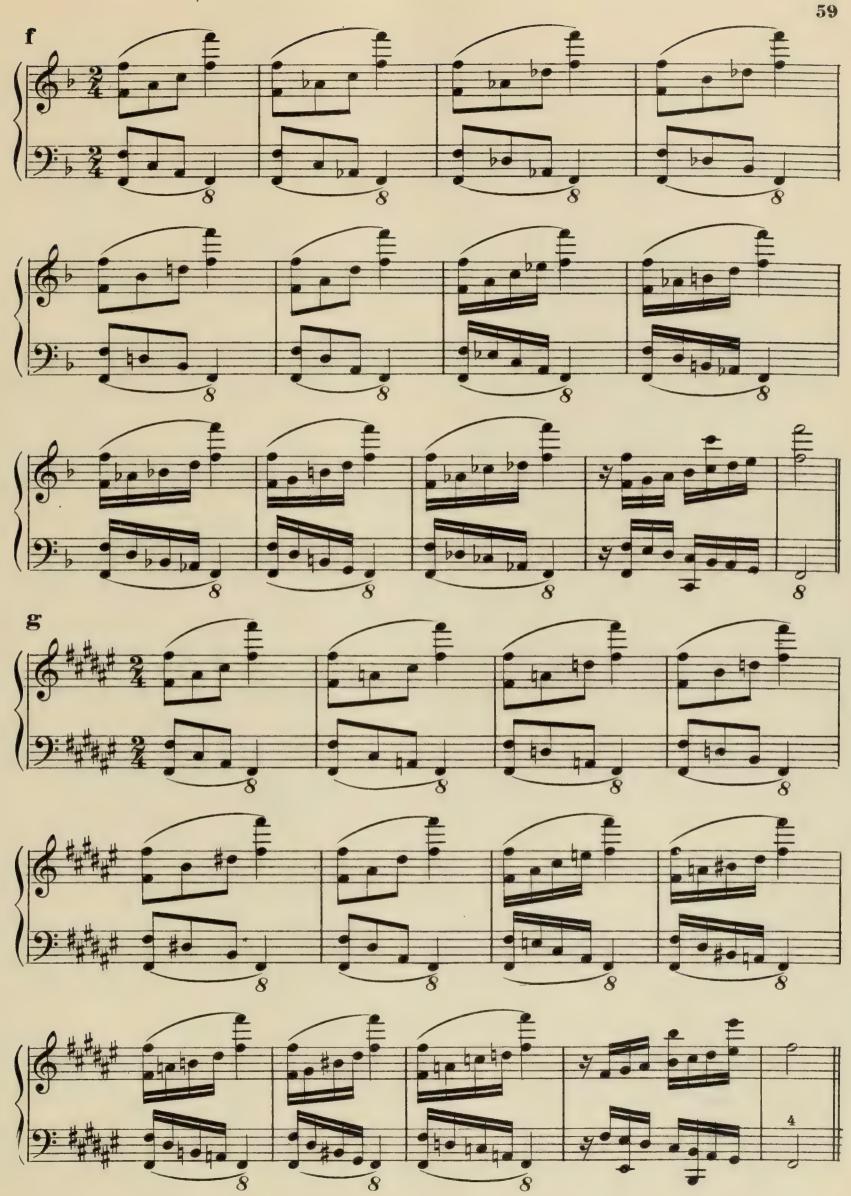










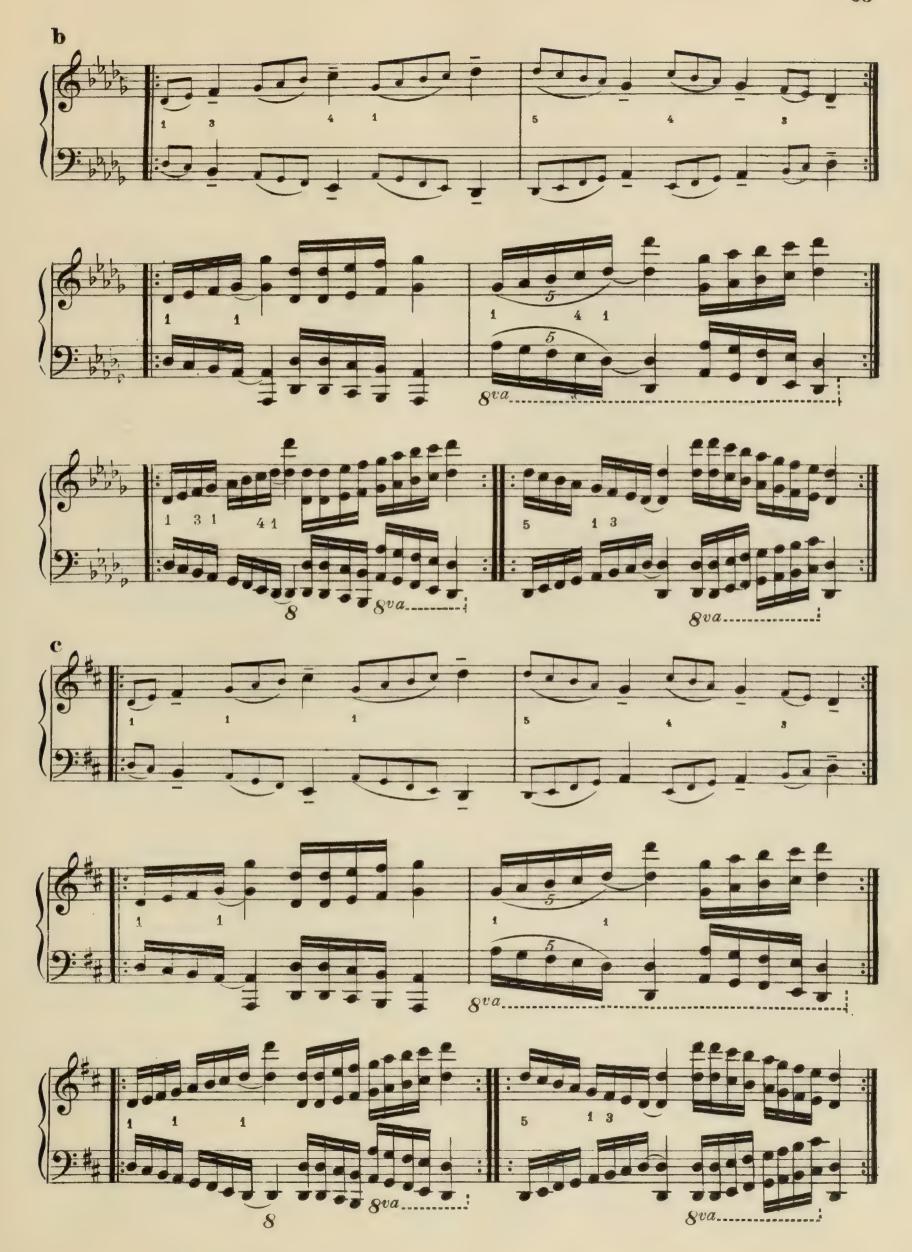


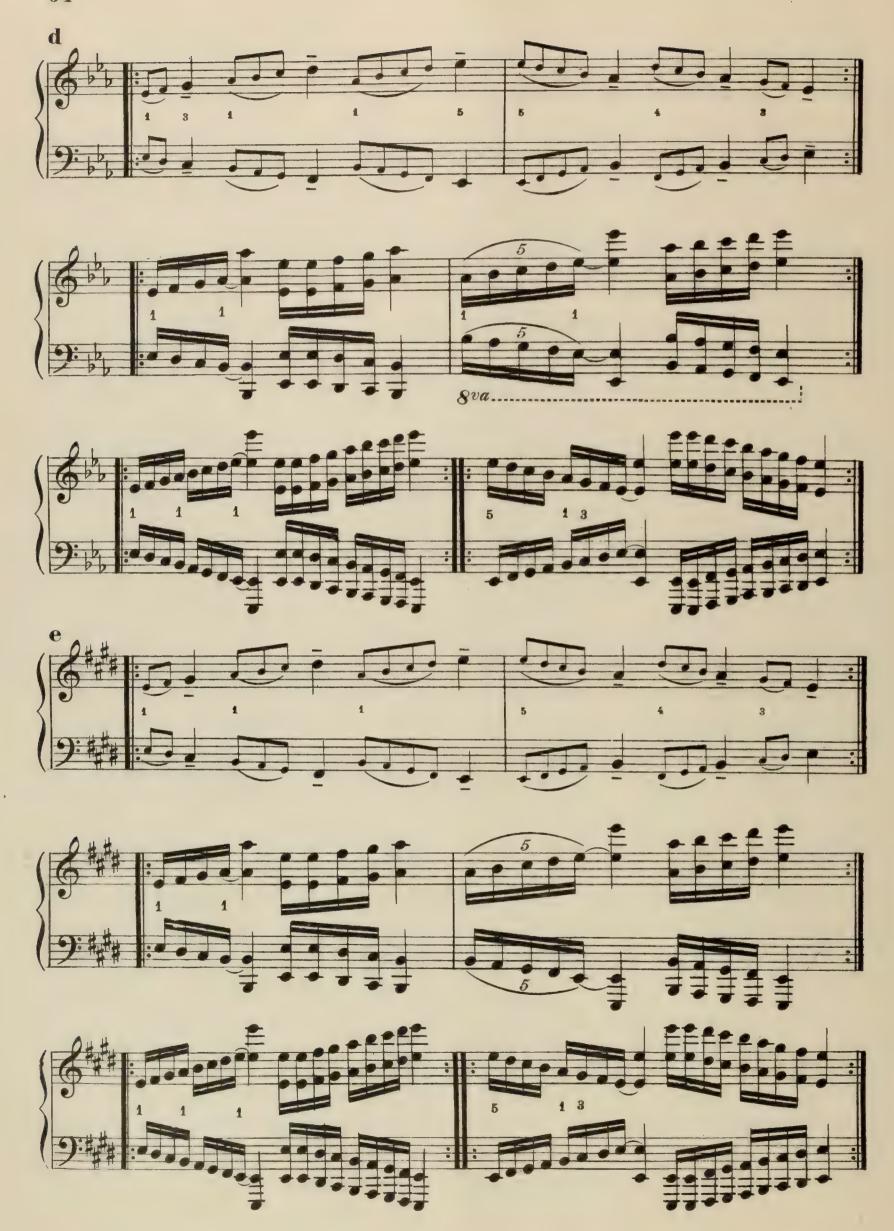




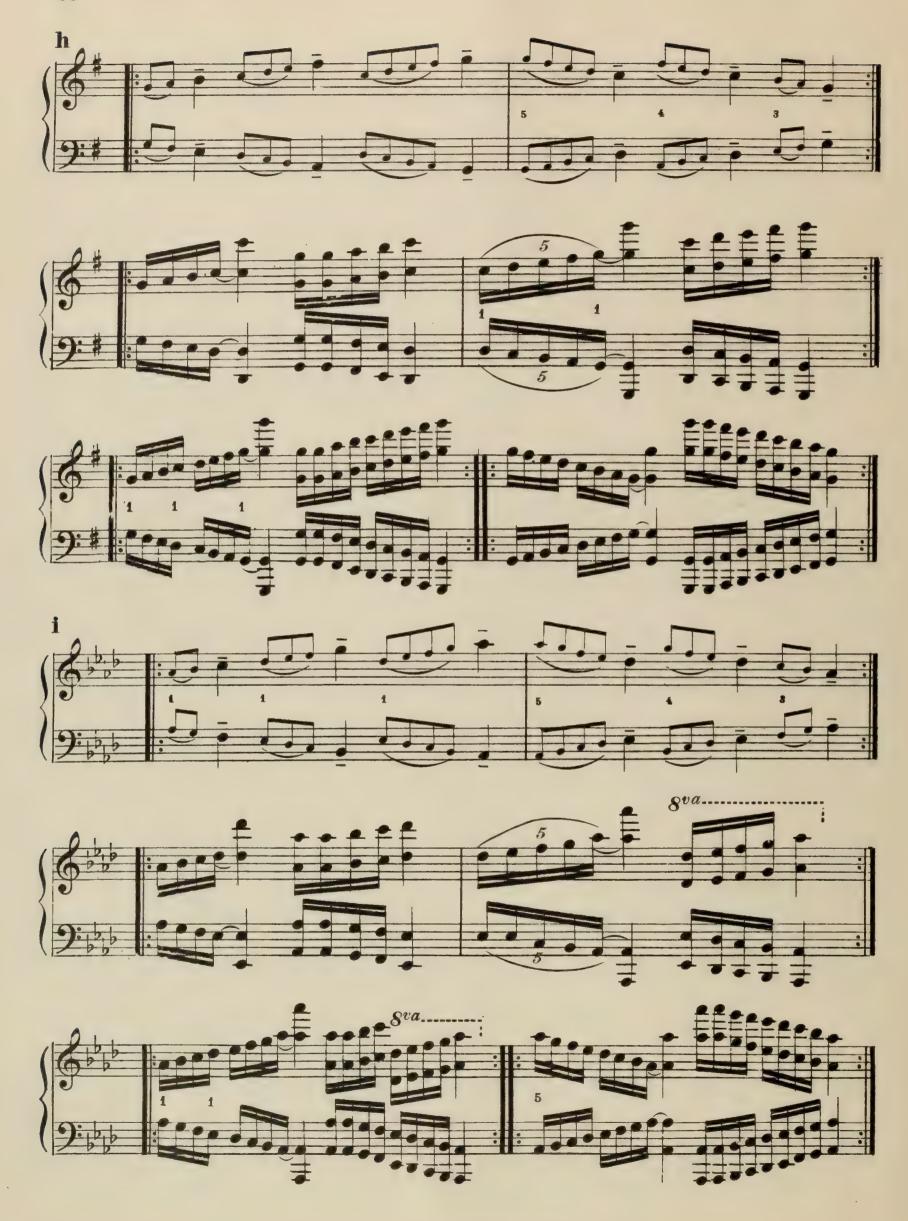


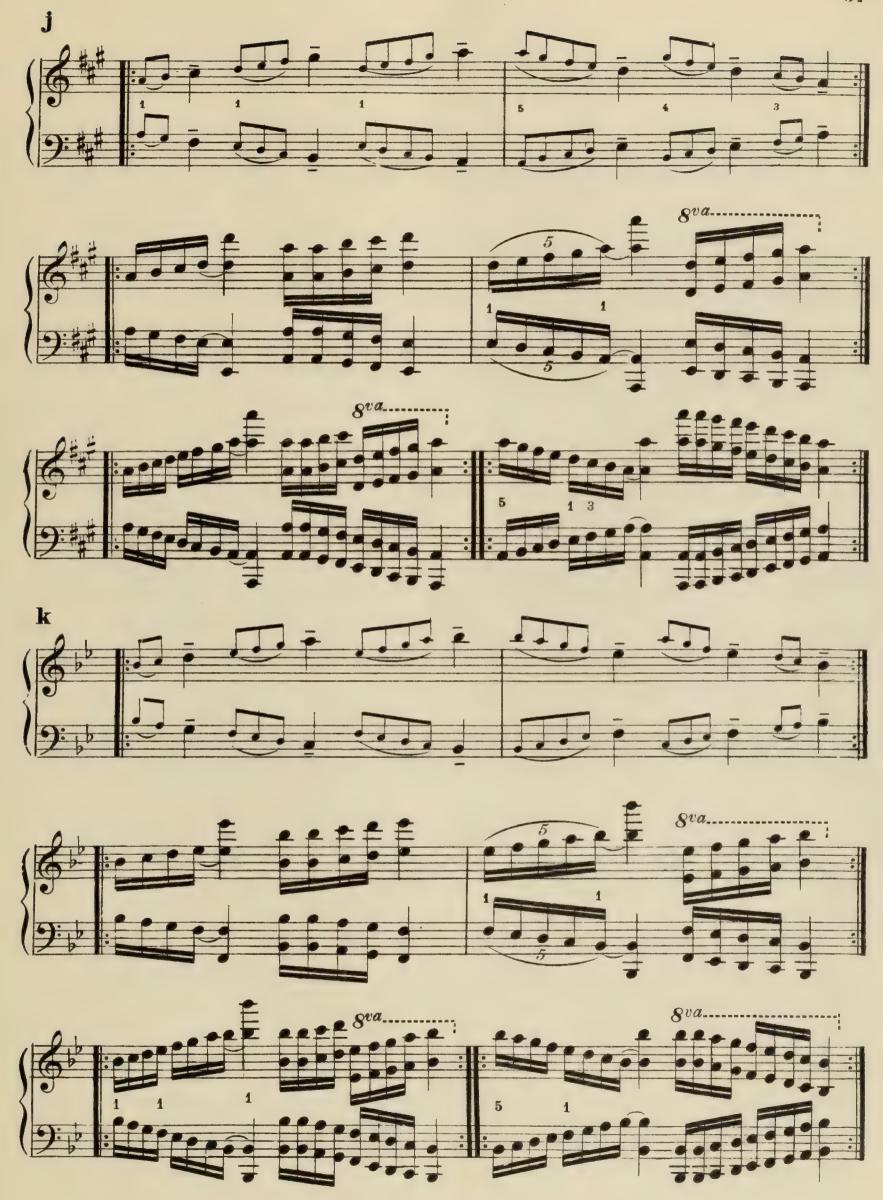
* High free wrist; thrust the fingers into the keys like pins into a cushion.

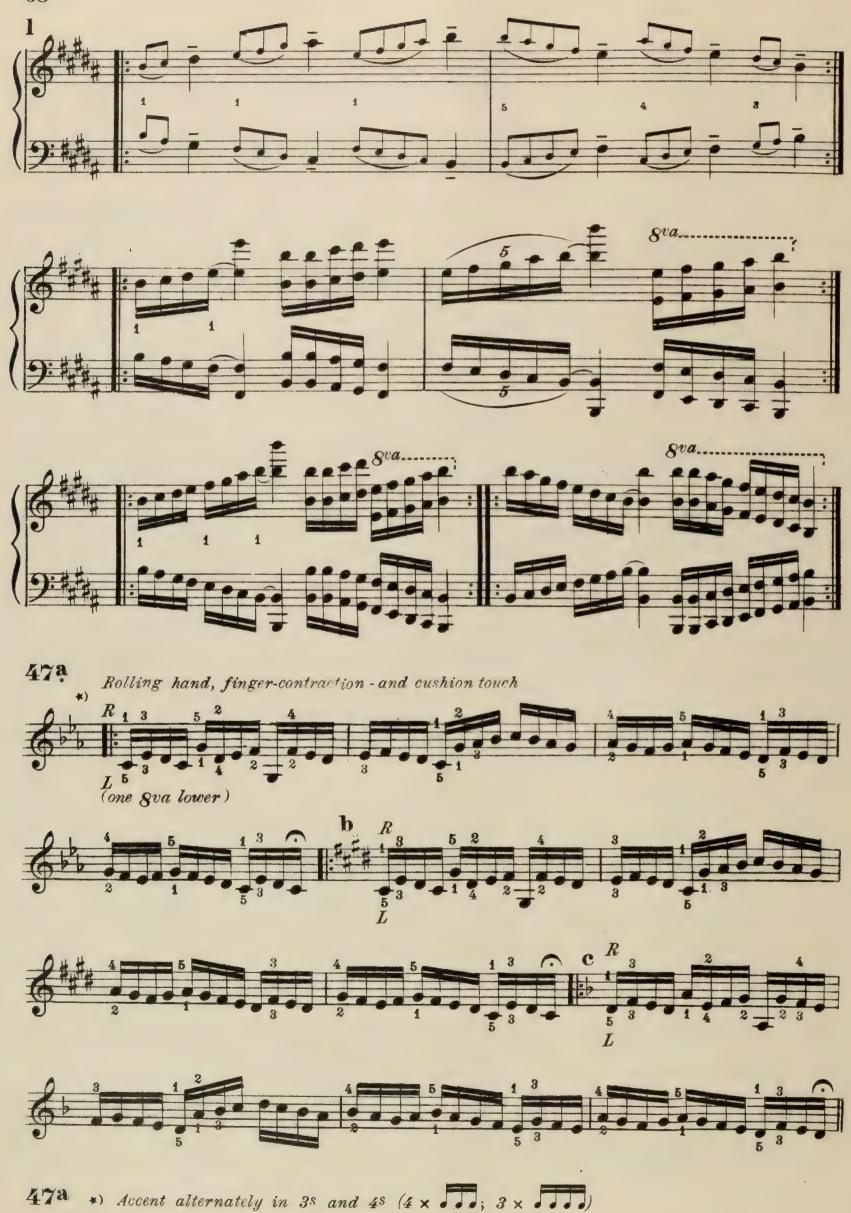


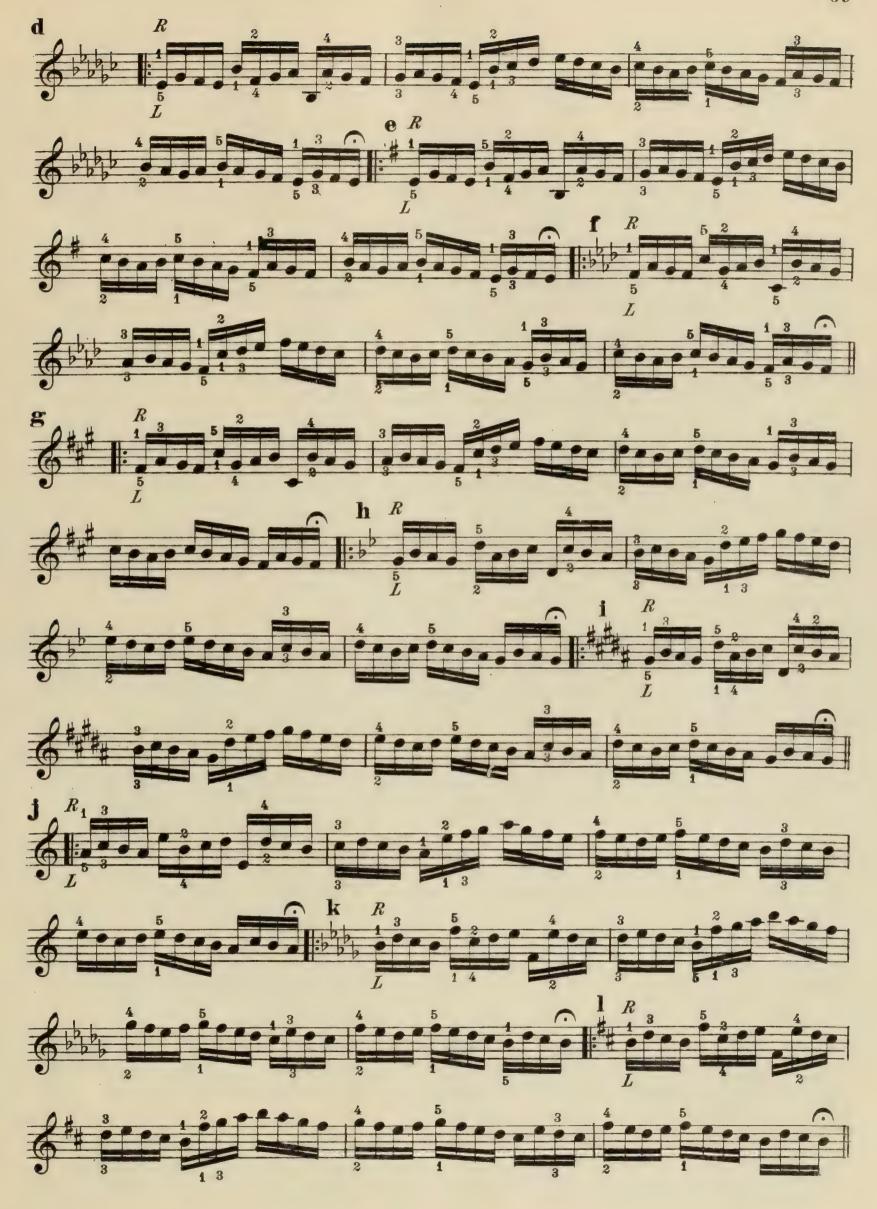


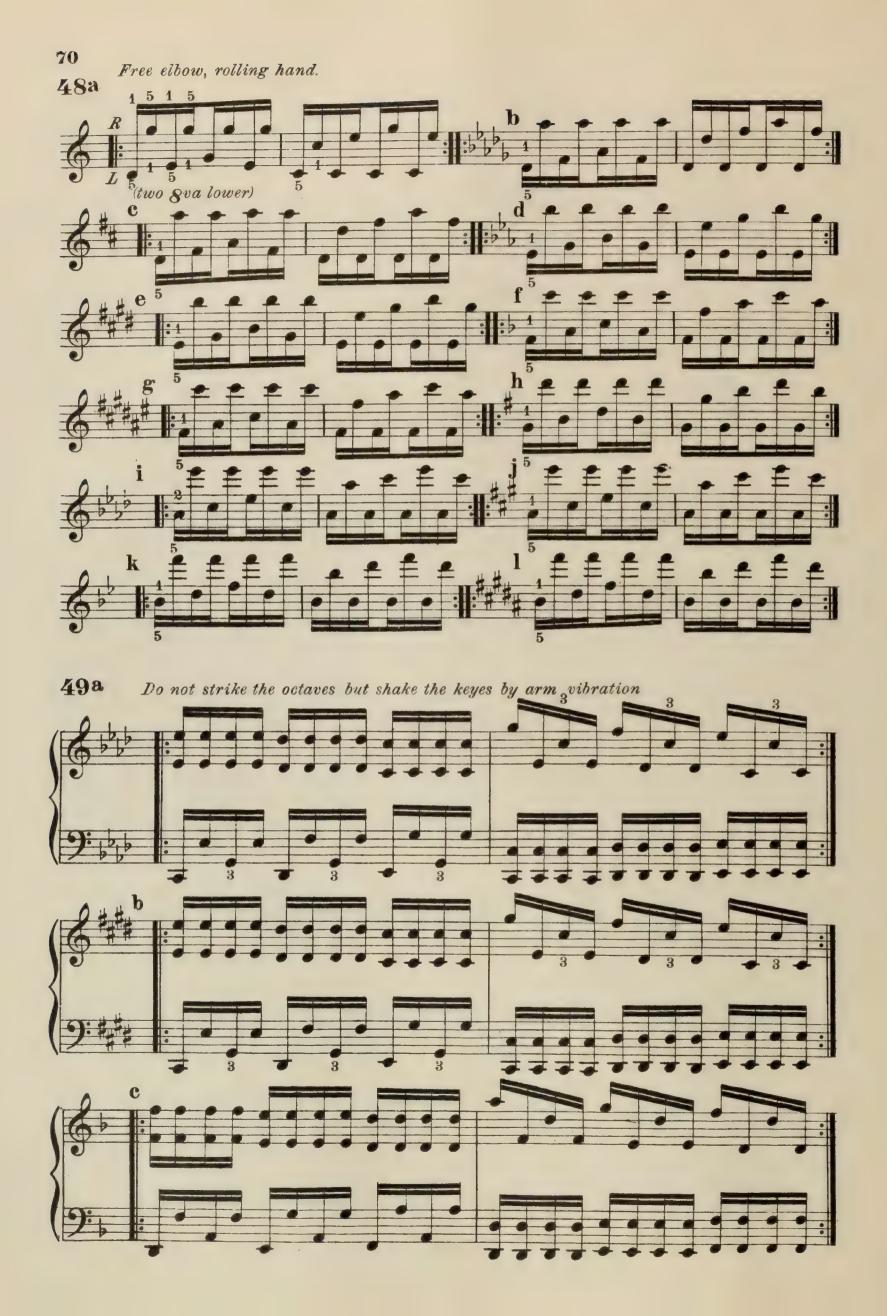


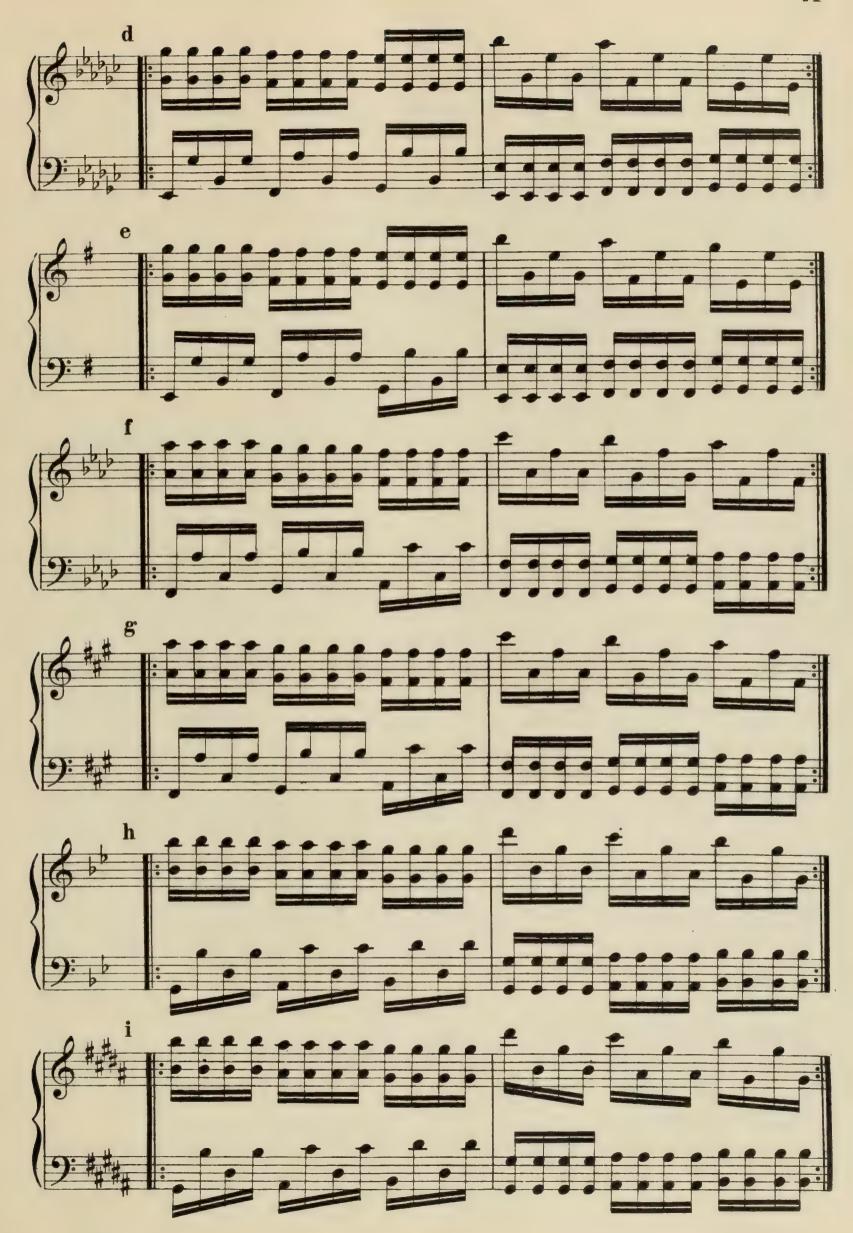


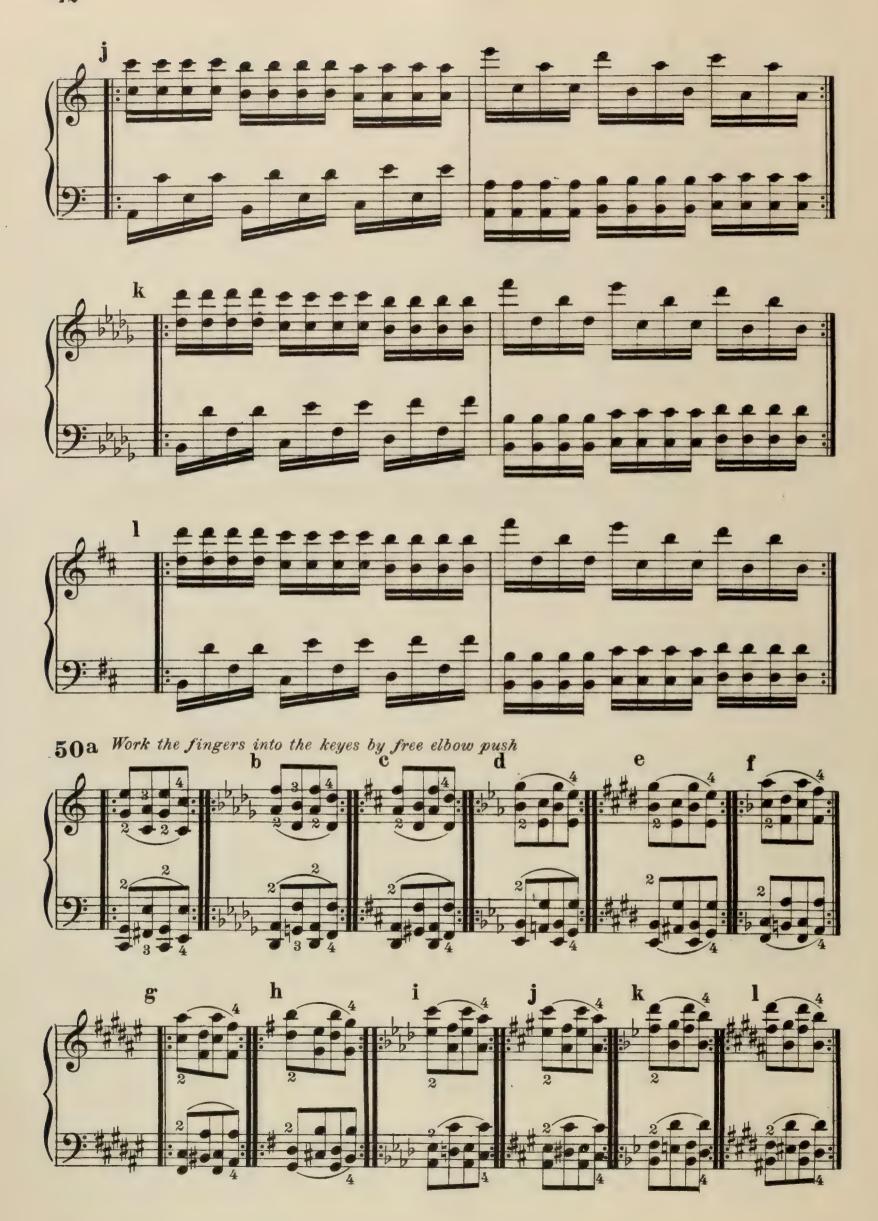


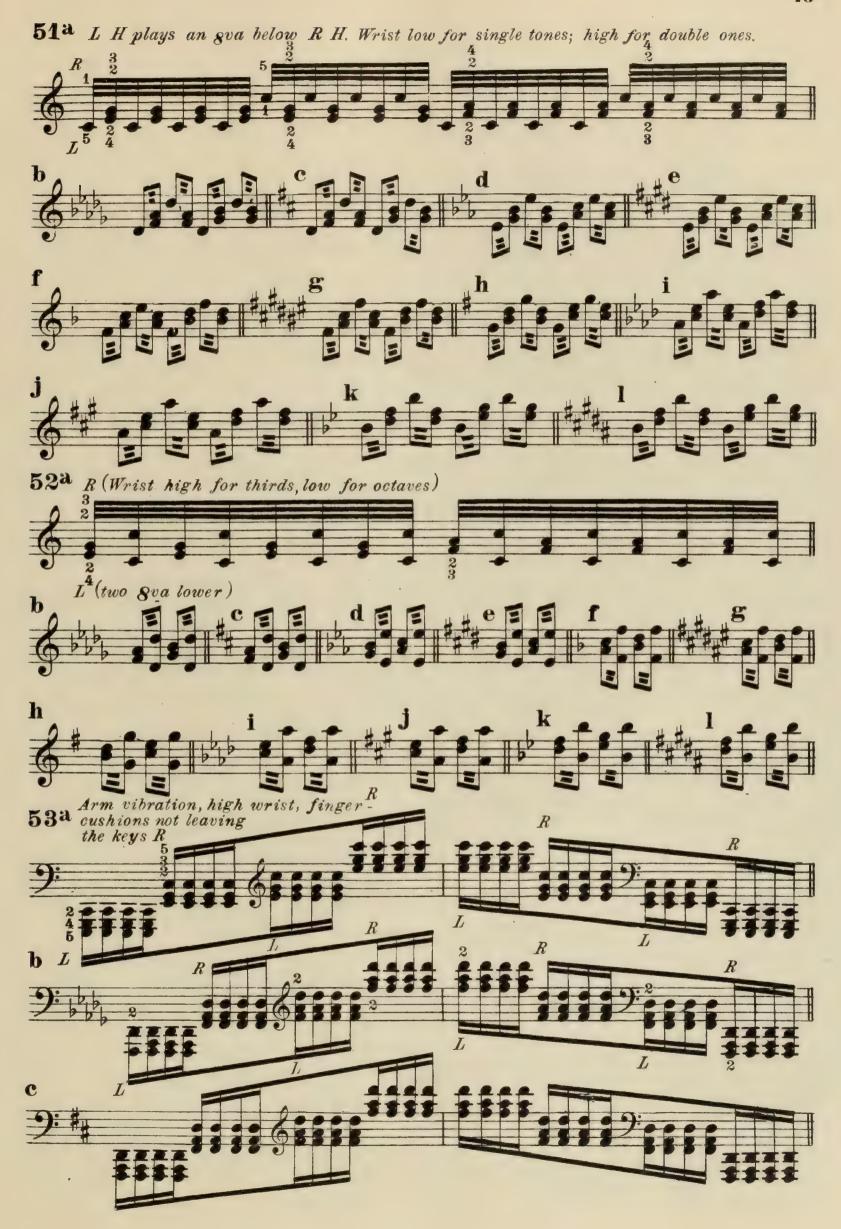


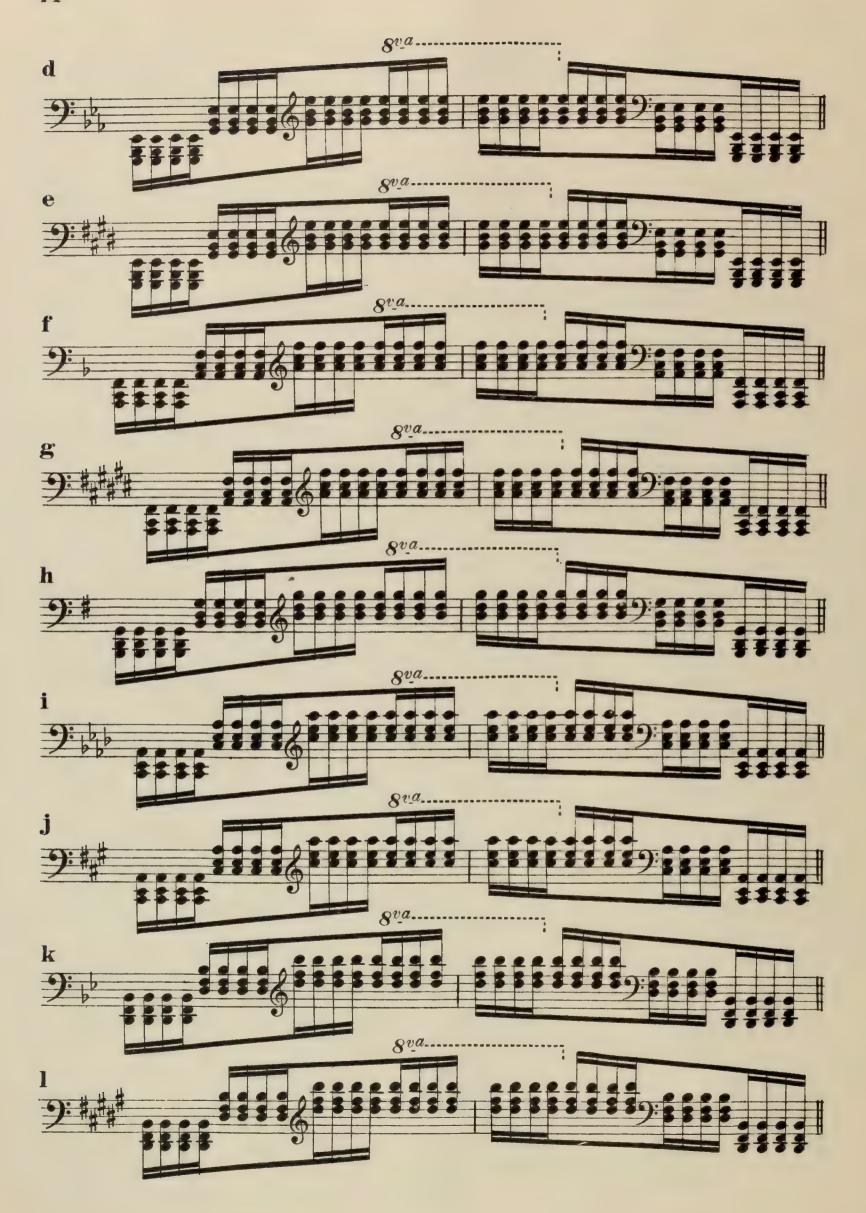




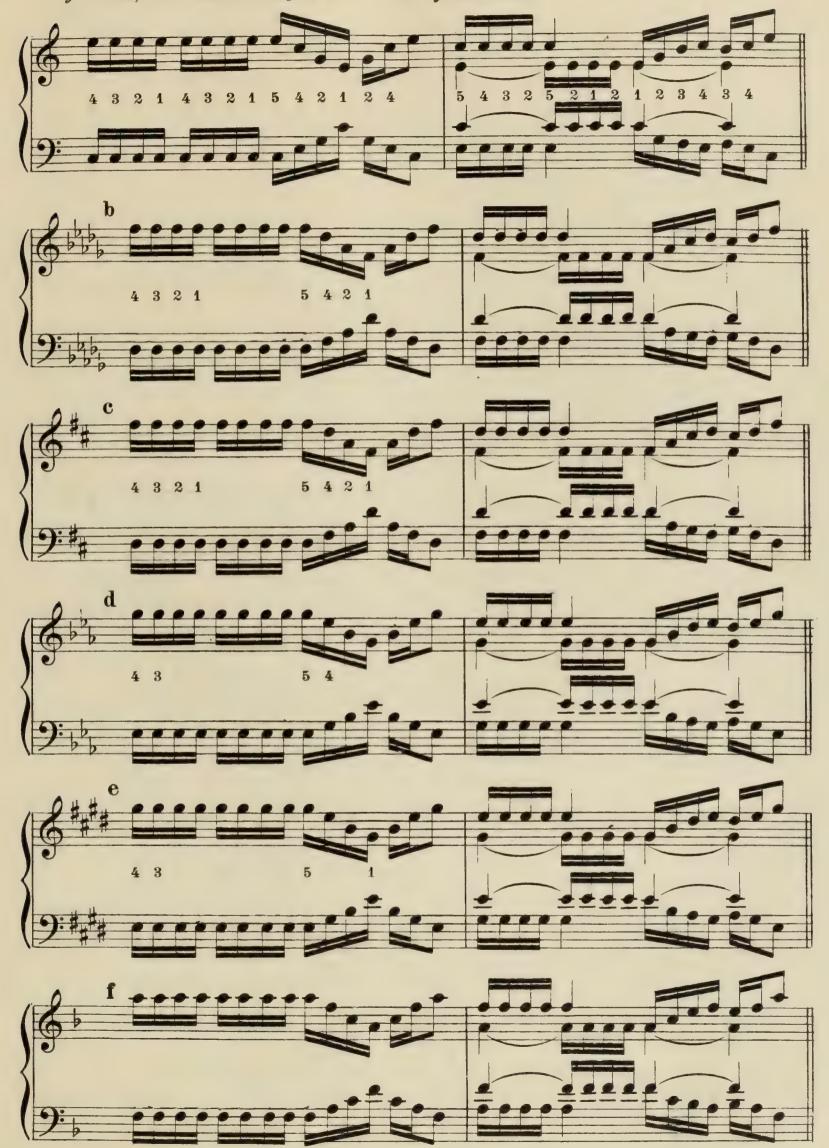


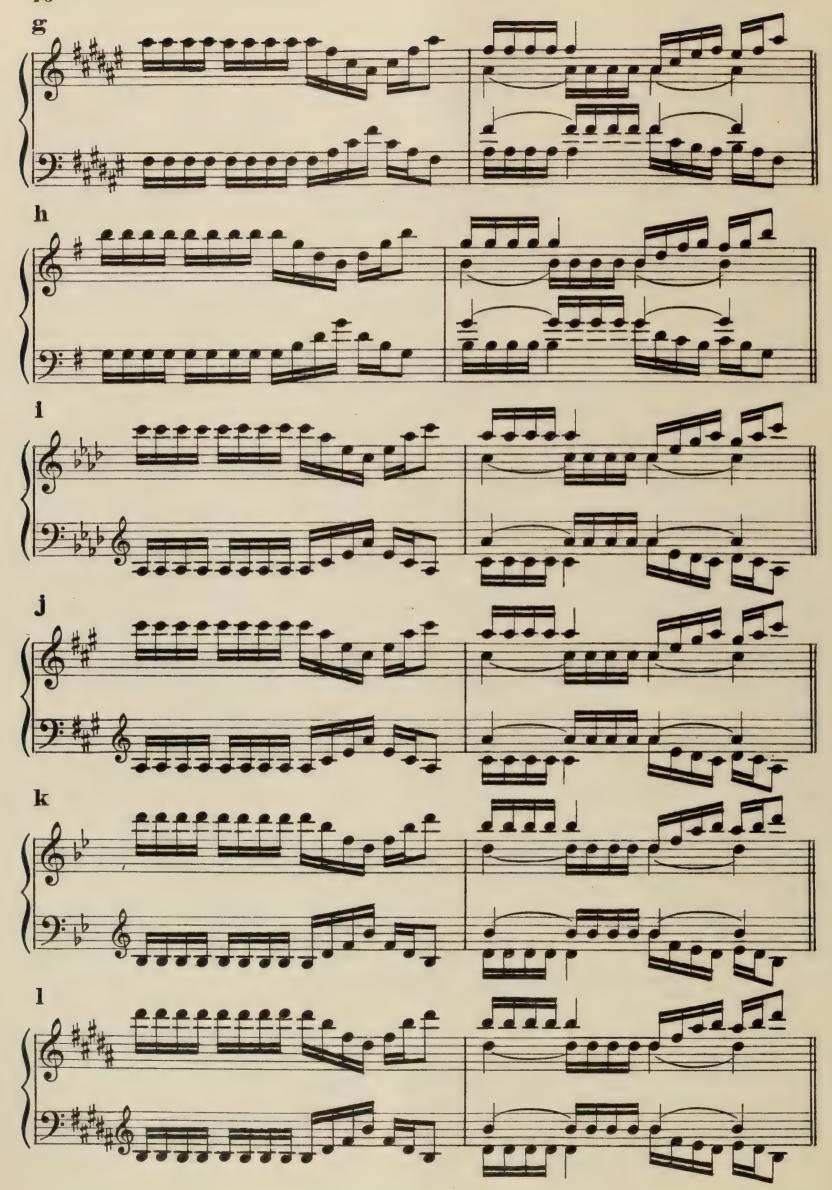




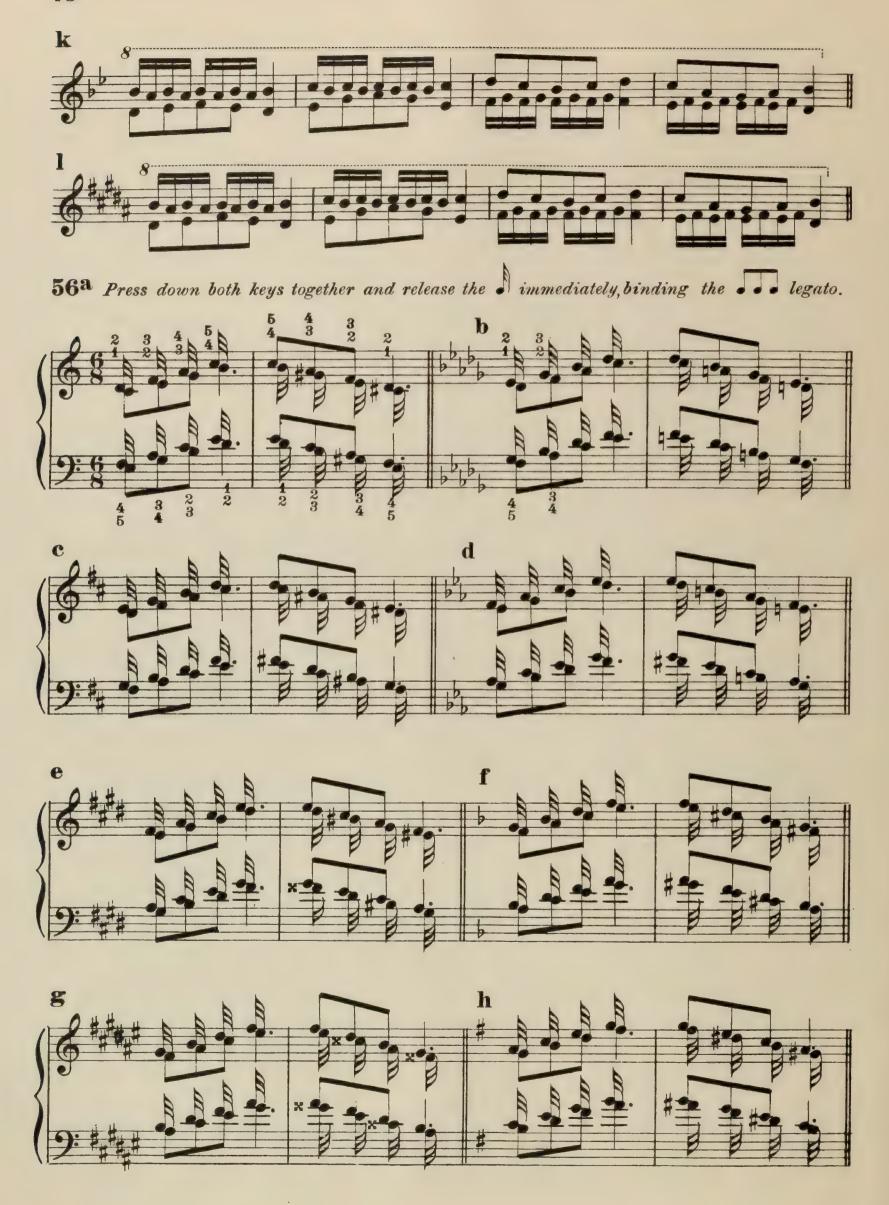


54a Fingers kept pressing into the Keys. High wrists, Elbows away from the body in the first bar, and near the body in the last bar of each exercise.











58ª

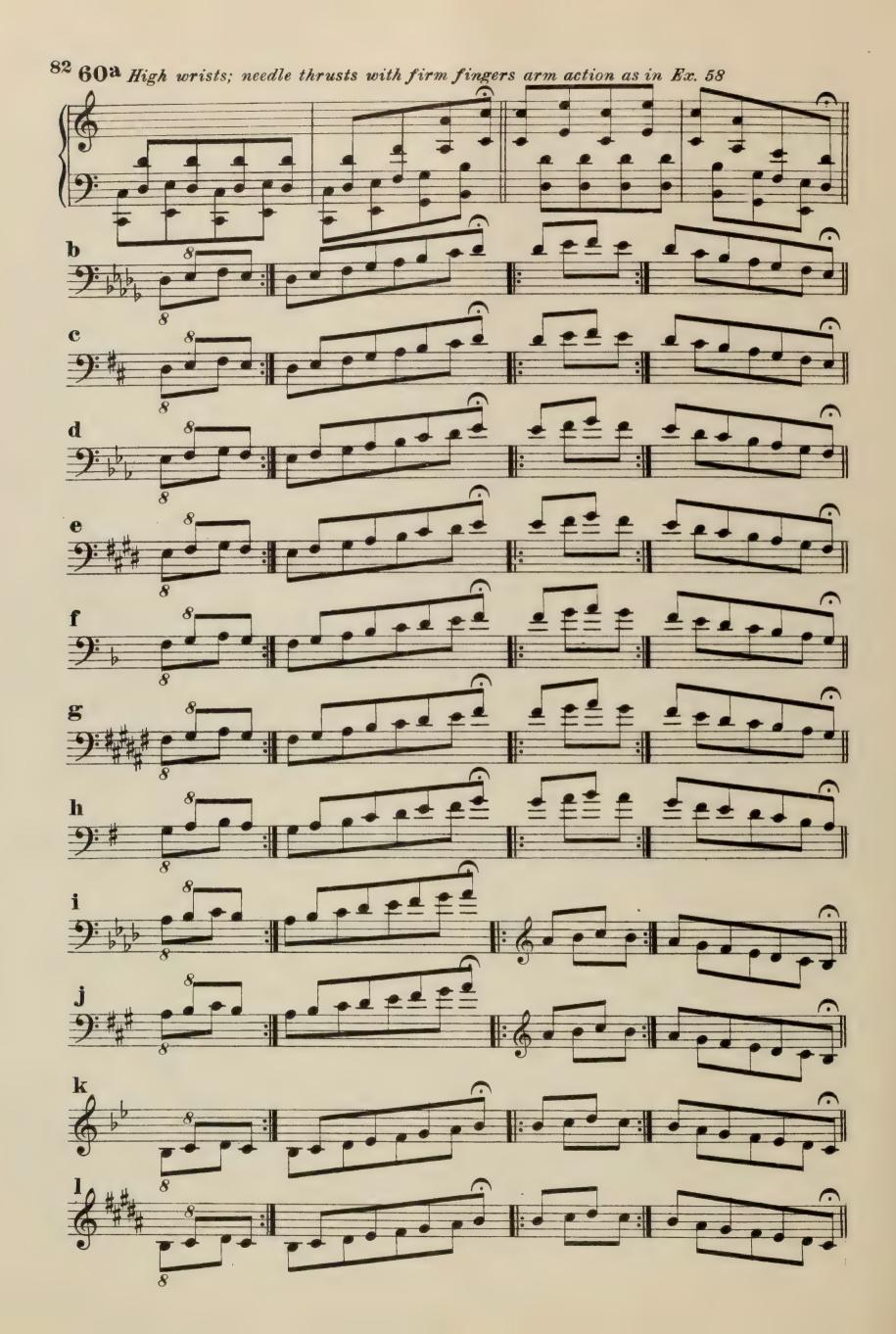


Swing the hands from octave to octave with free arm-action, passive elbow and wrist.

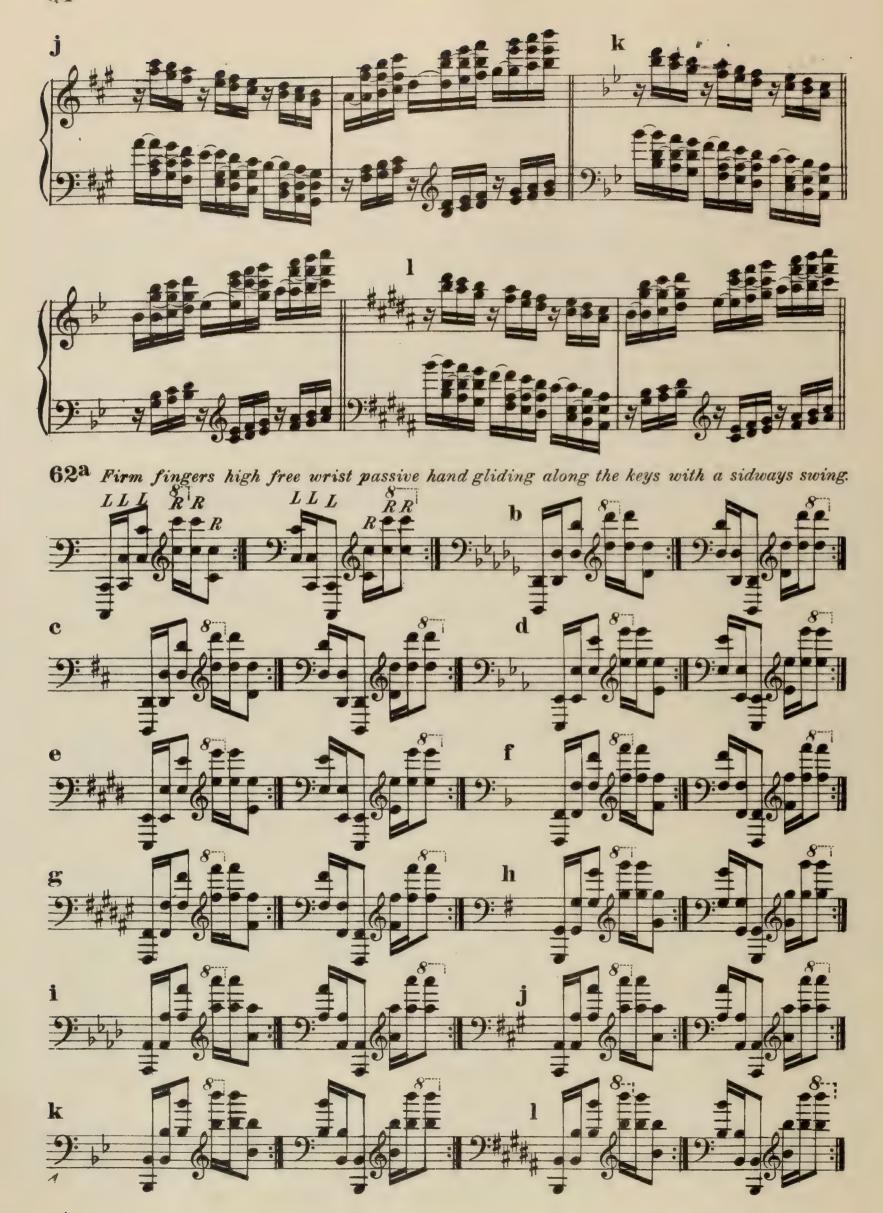
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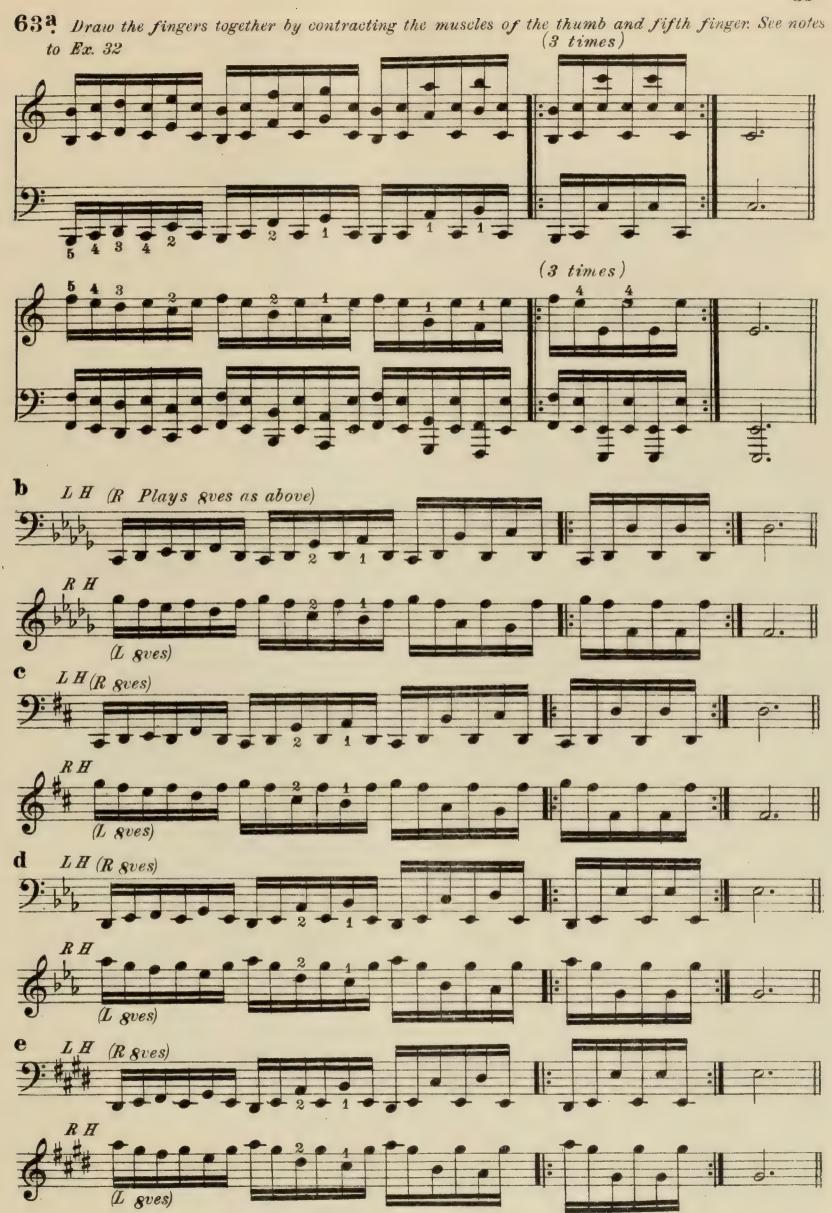


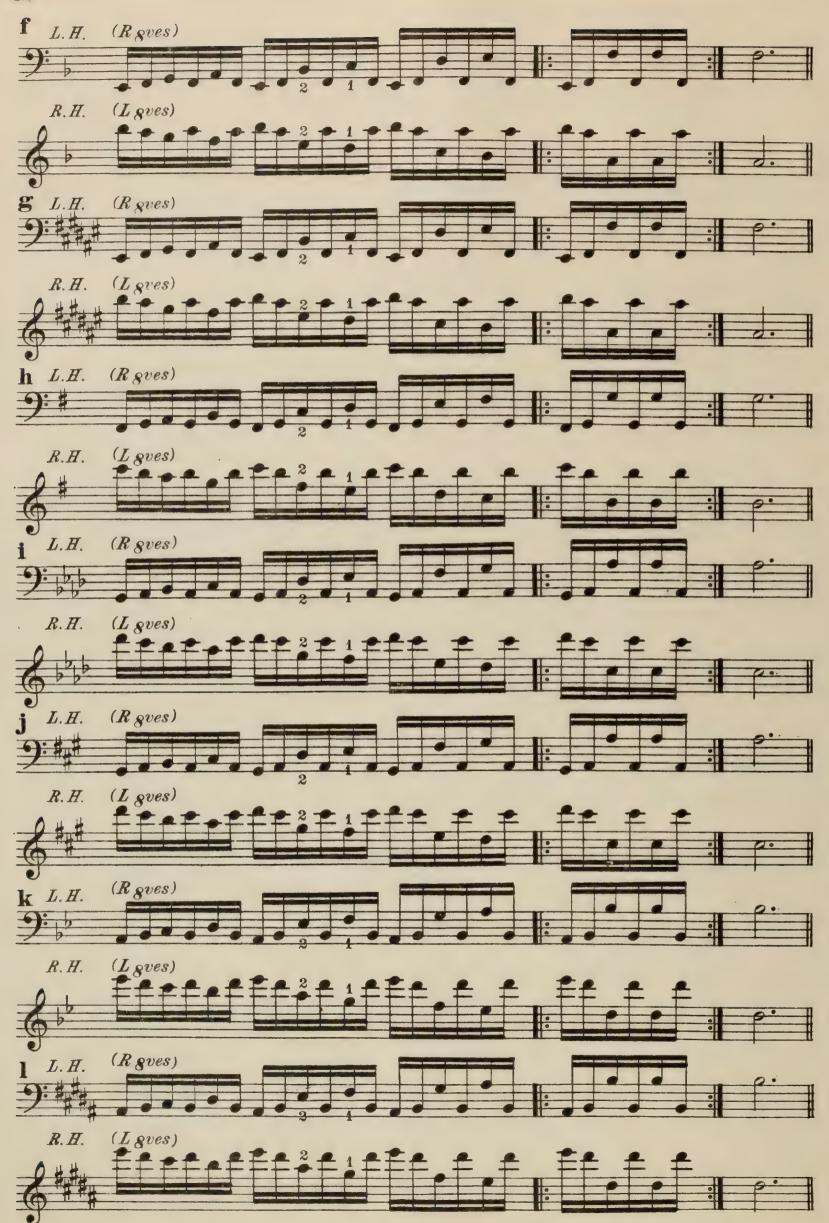


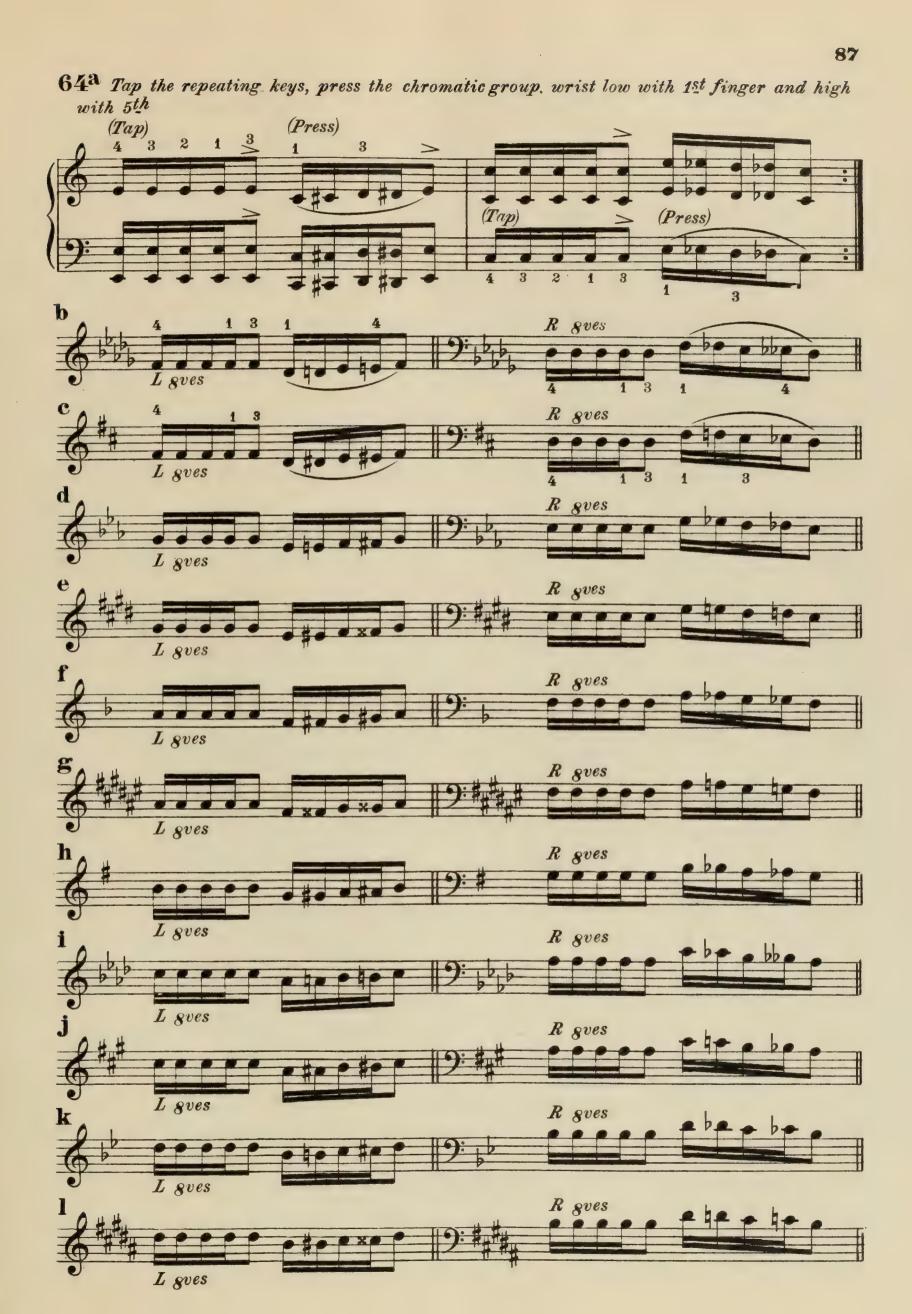




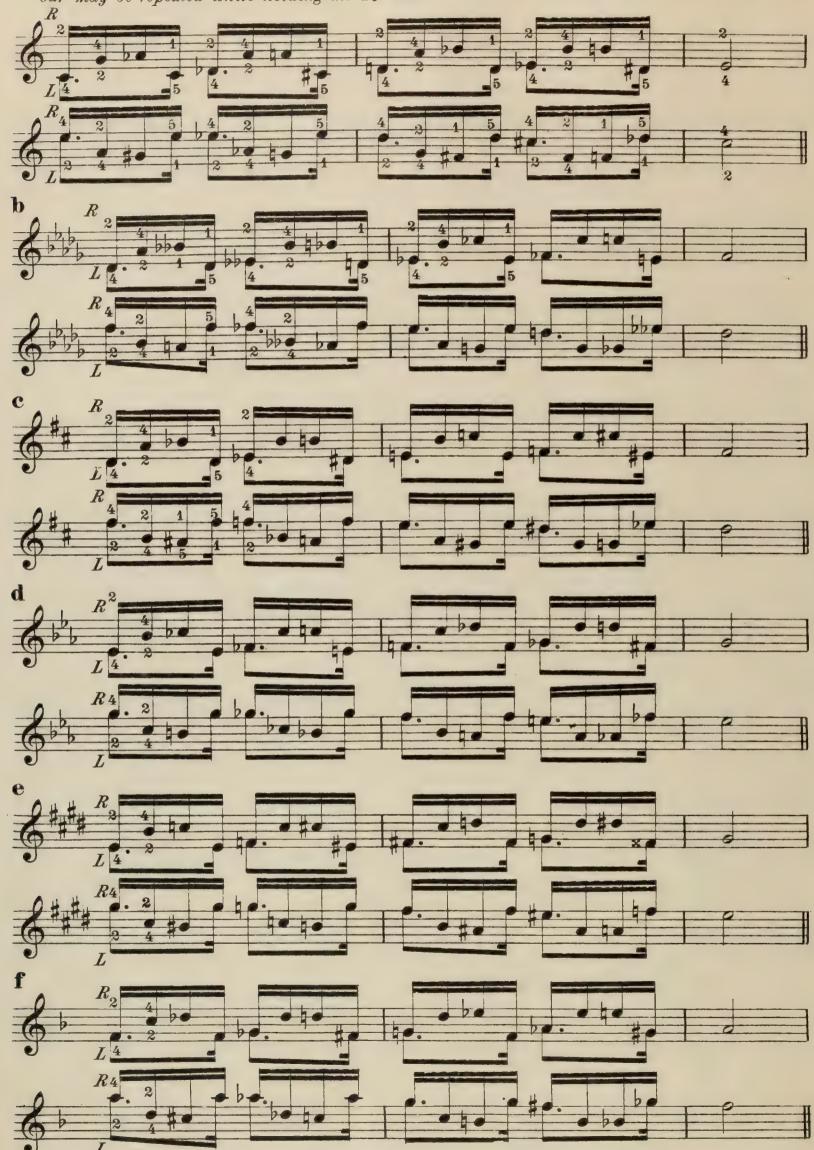






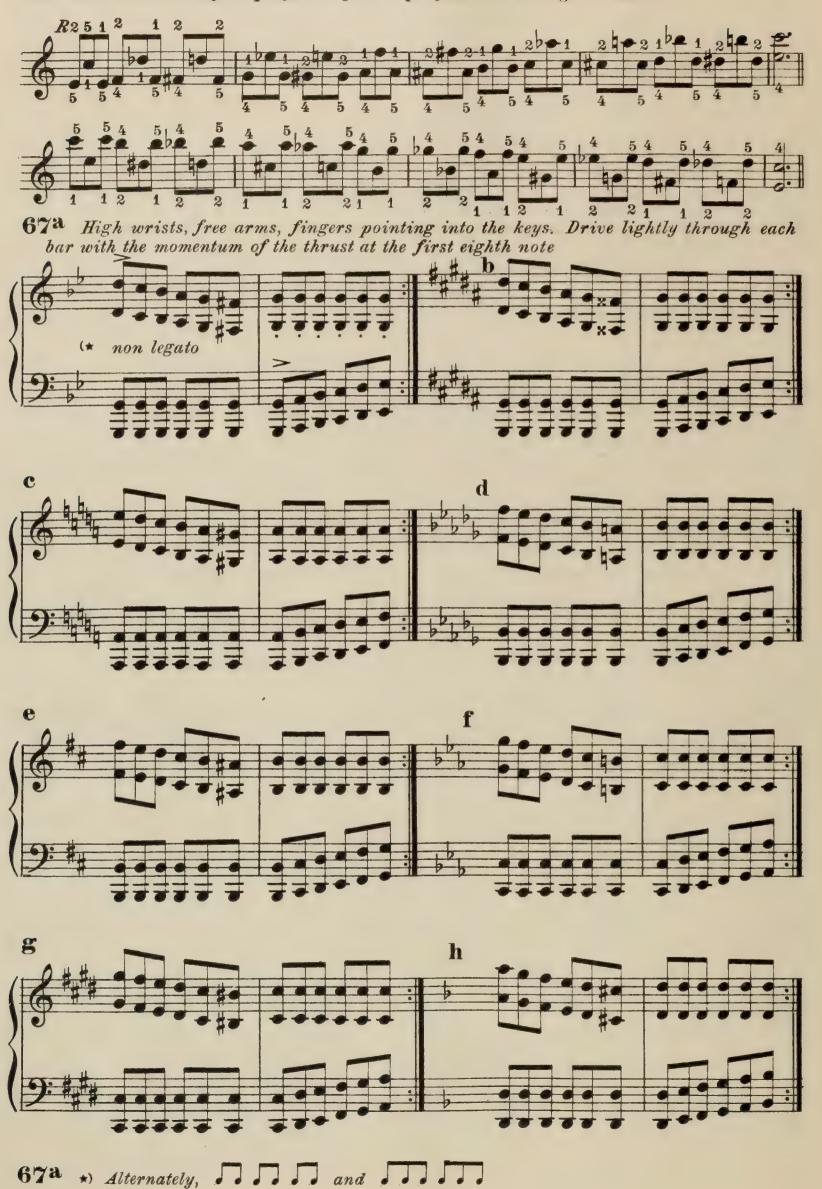


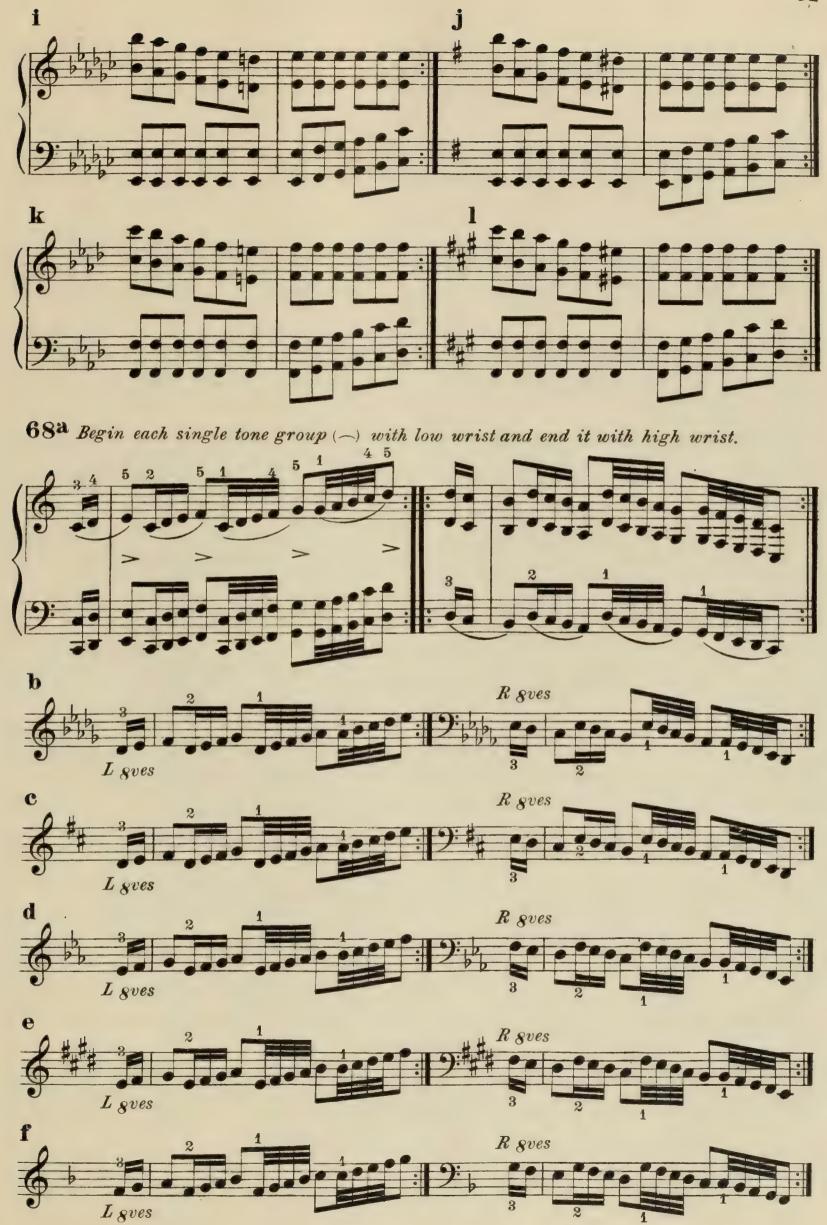
653 (L plays same notes 8ve lower) High knuckles. The 2nd and 3rd notes of each half bar may be repeated while holding the 1st note.

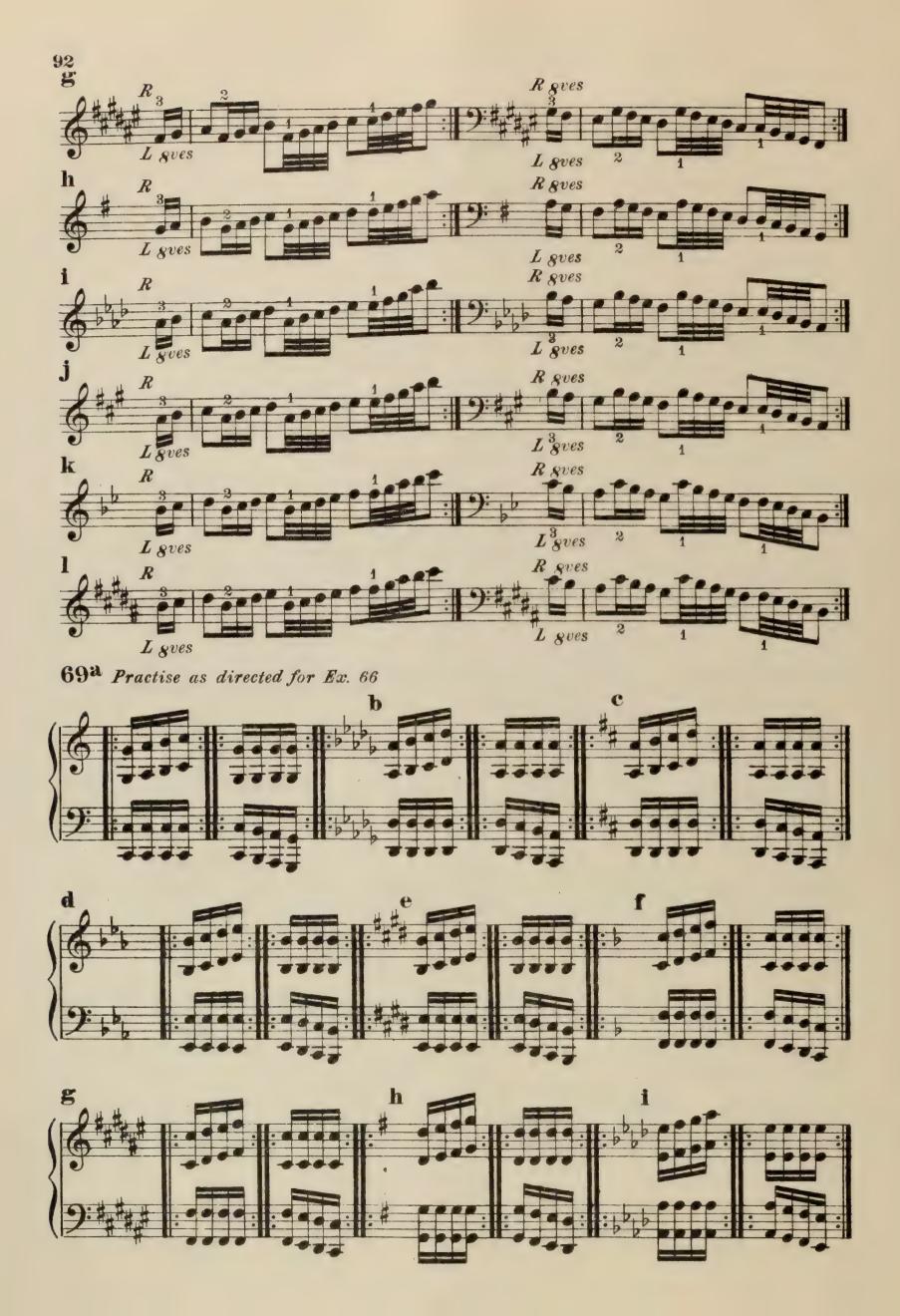




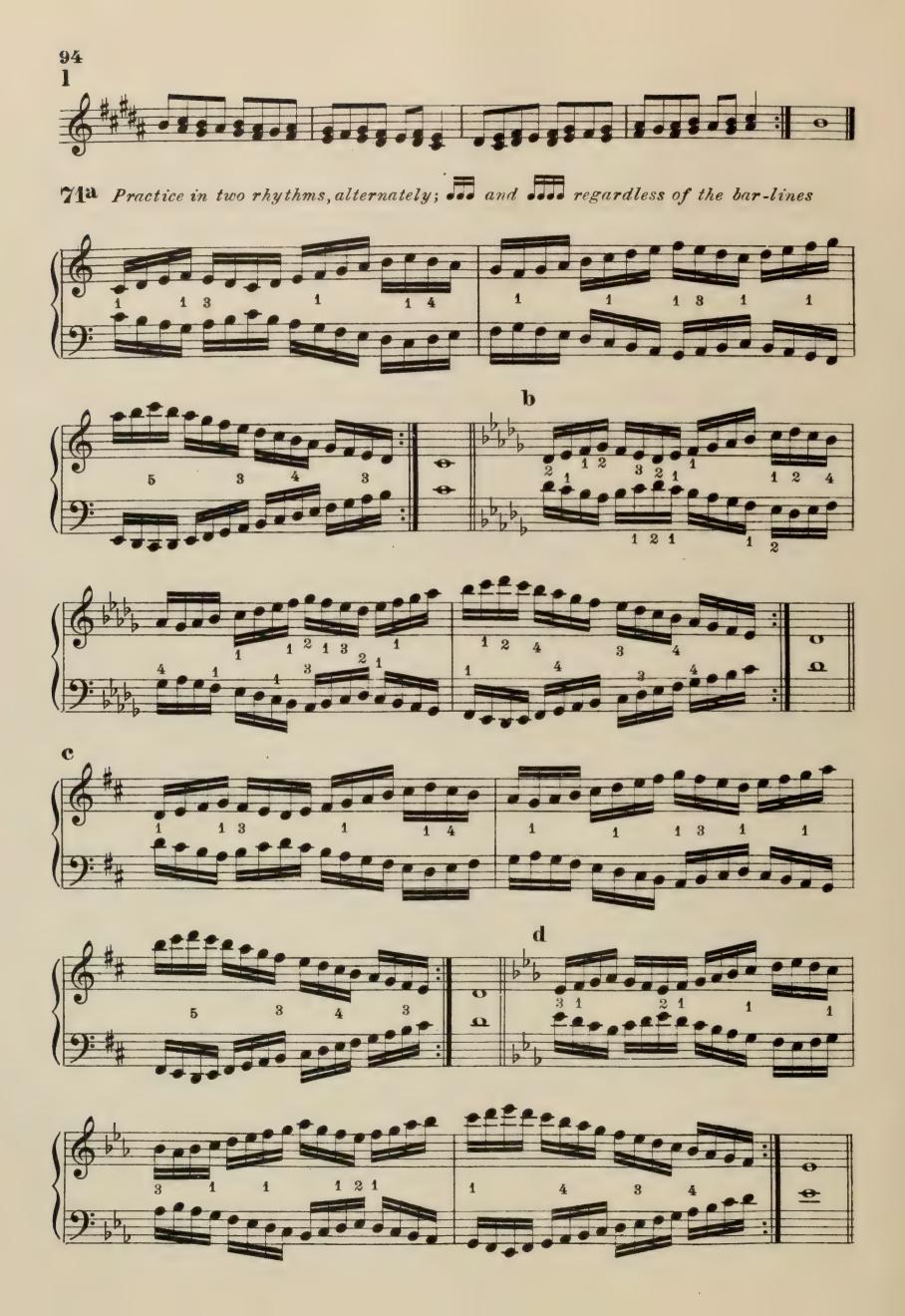
66 This exercise may be played in 8ves. L plays same notes 8ve lower



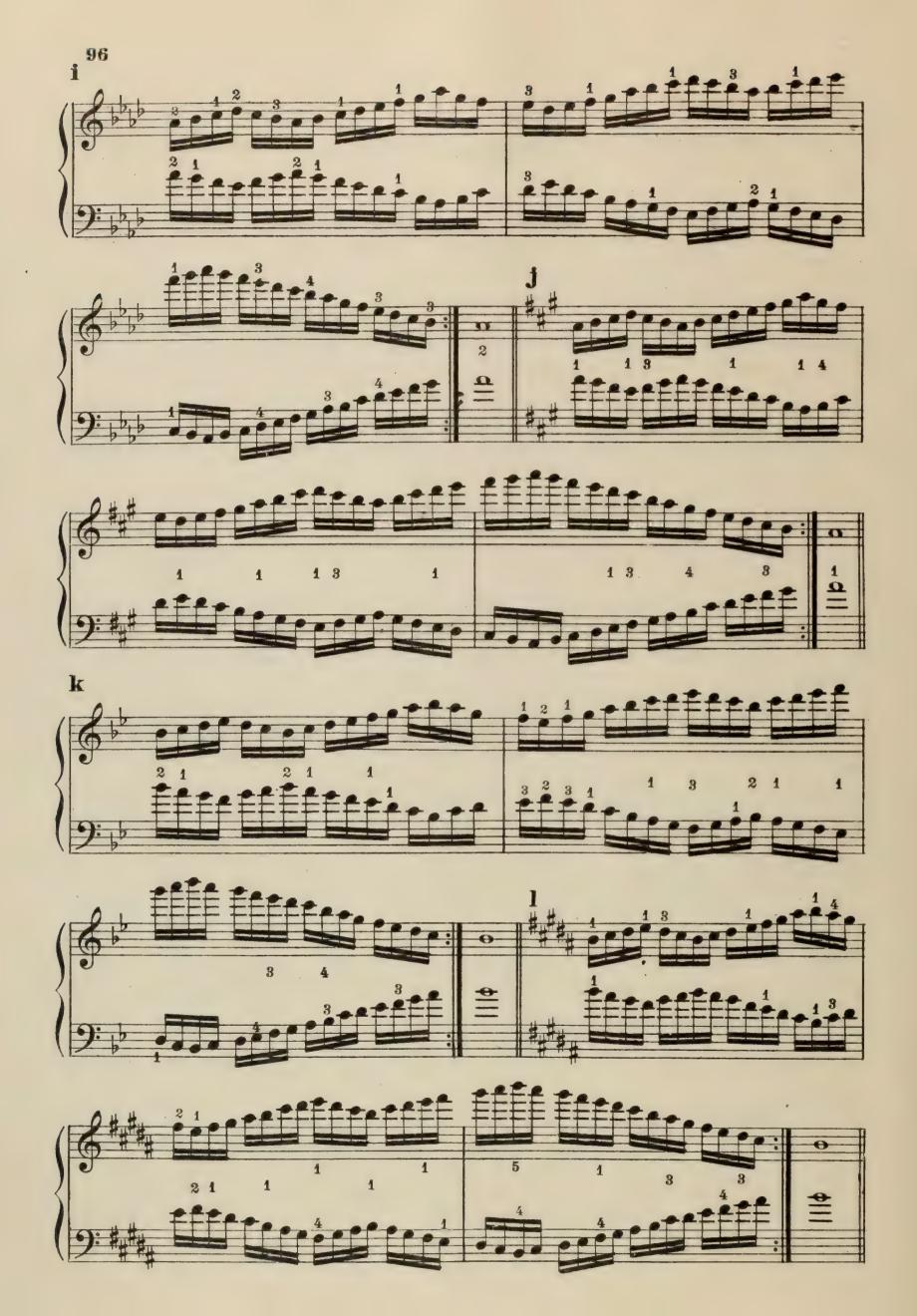




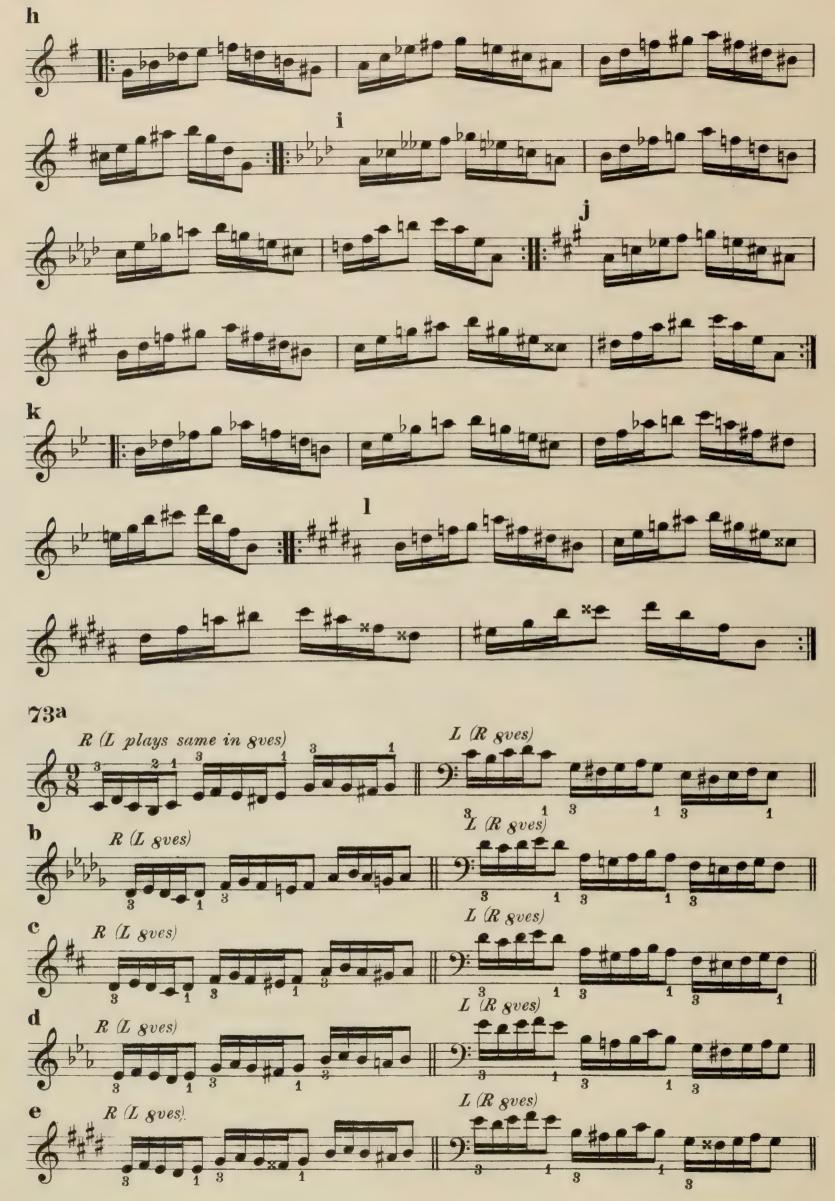


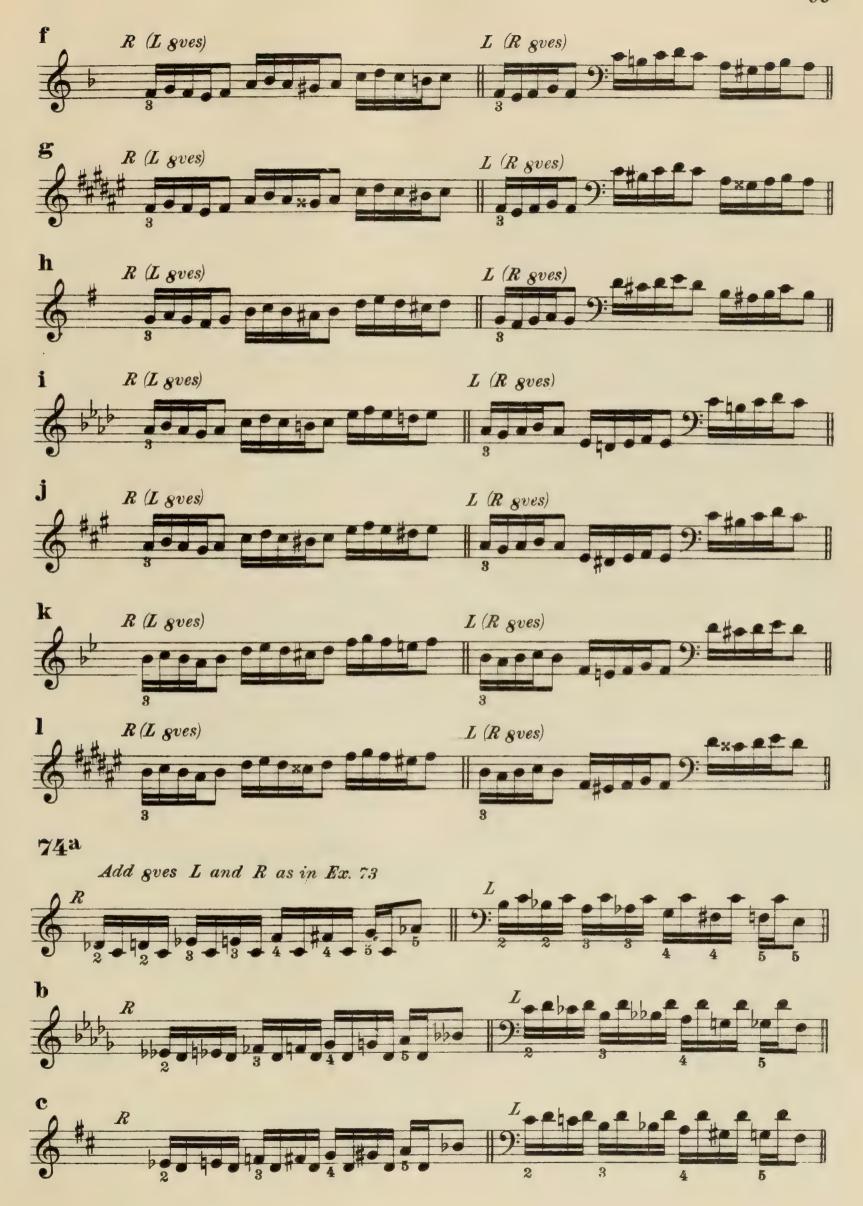


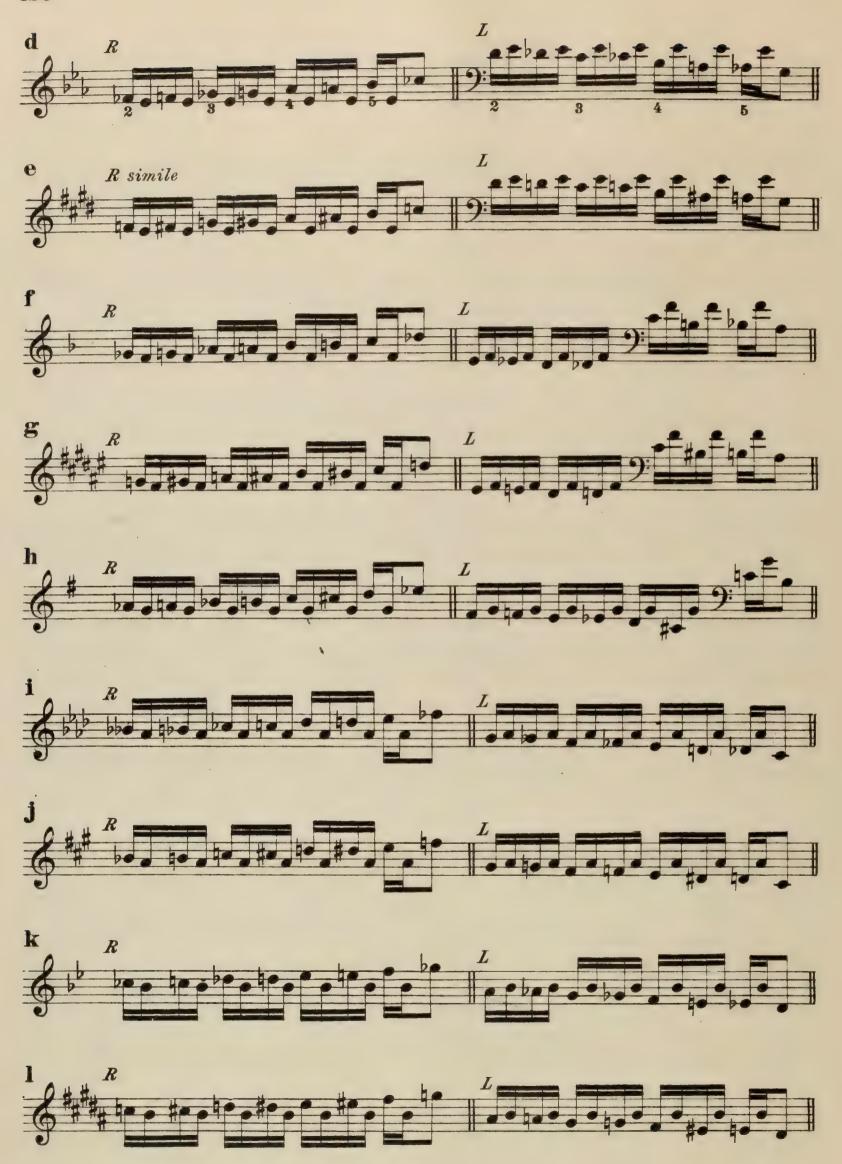


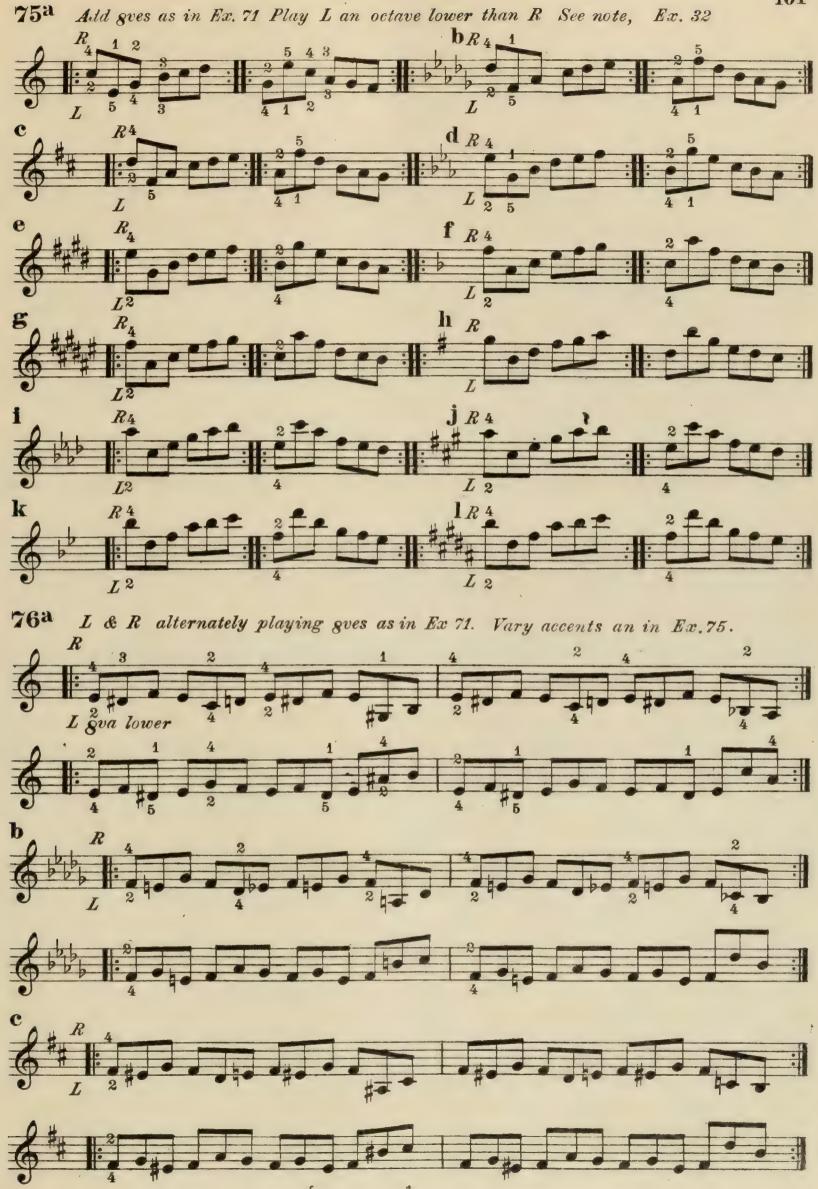


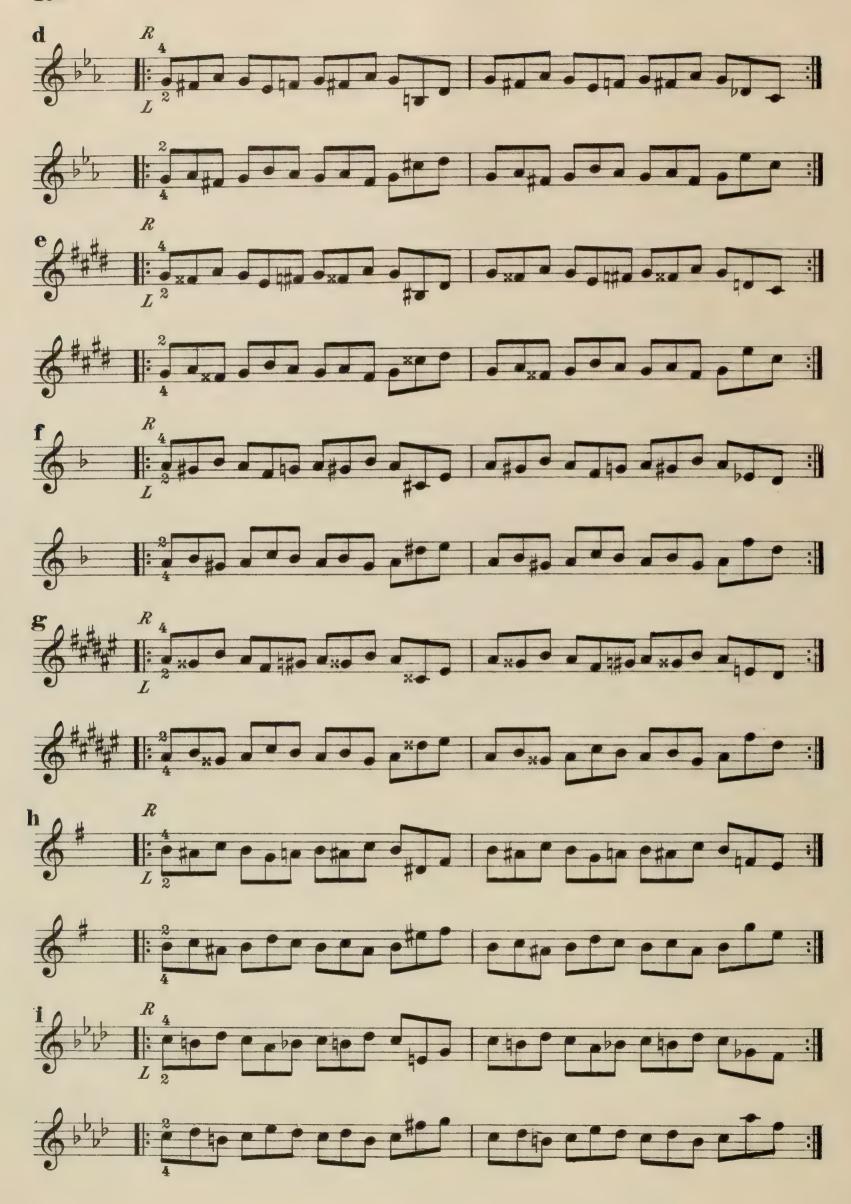
This Exercise may be prictised alternaterely, R single with L sves: and L single with R sves R (L plays 8va lower)

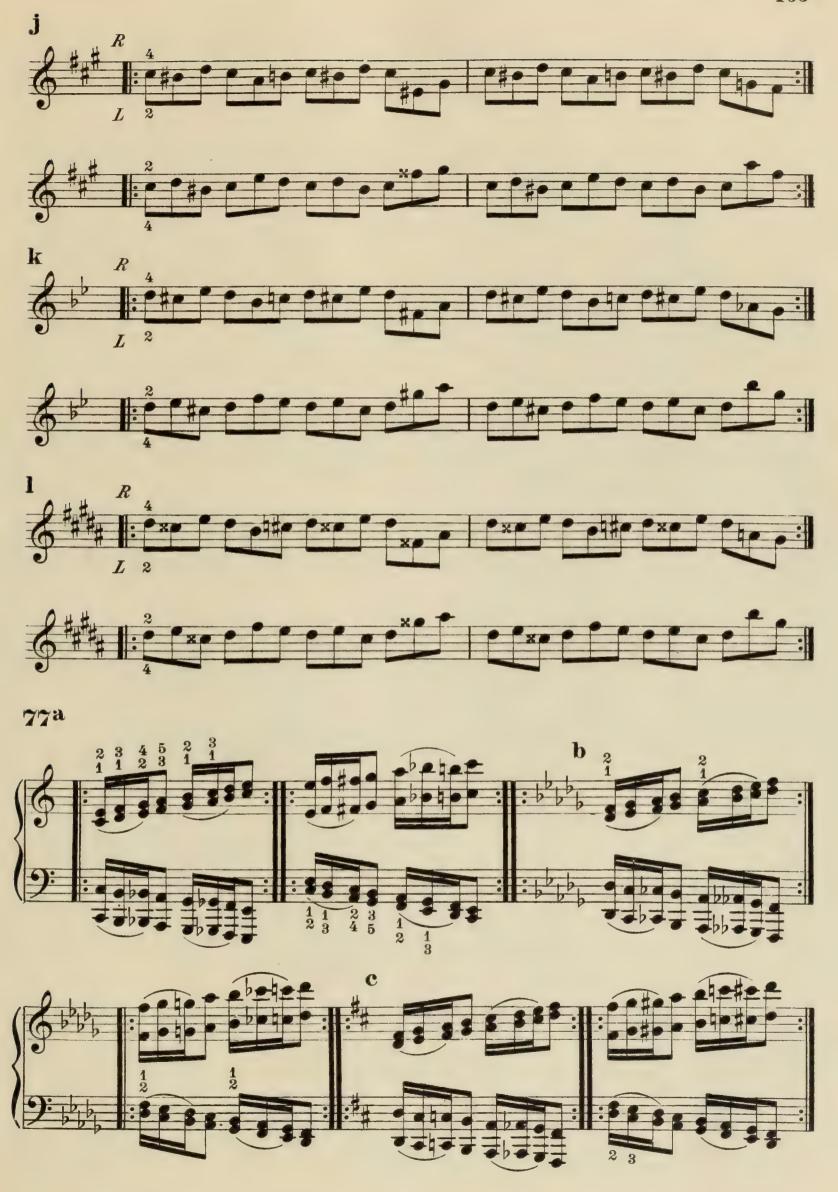


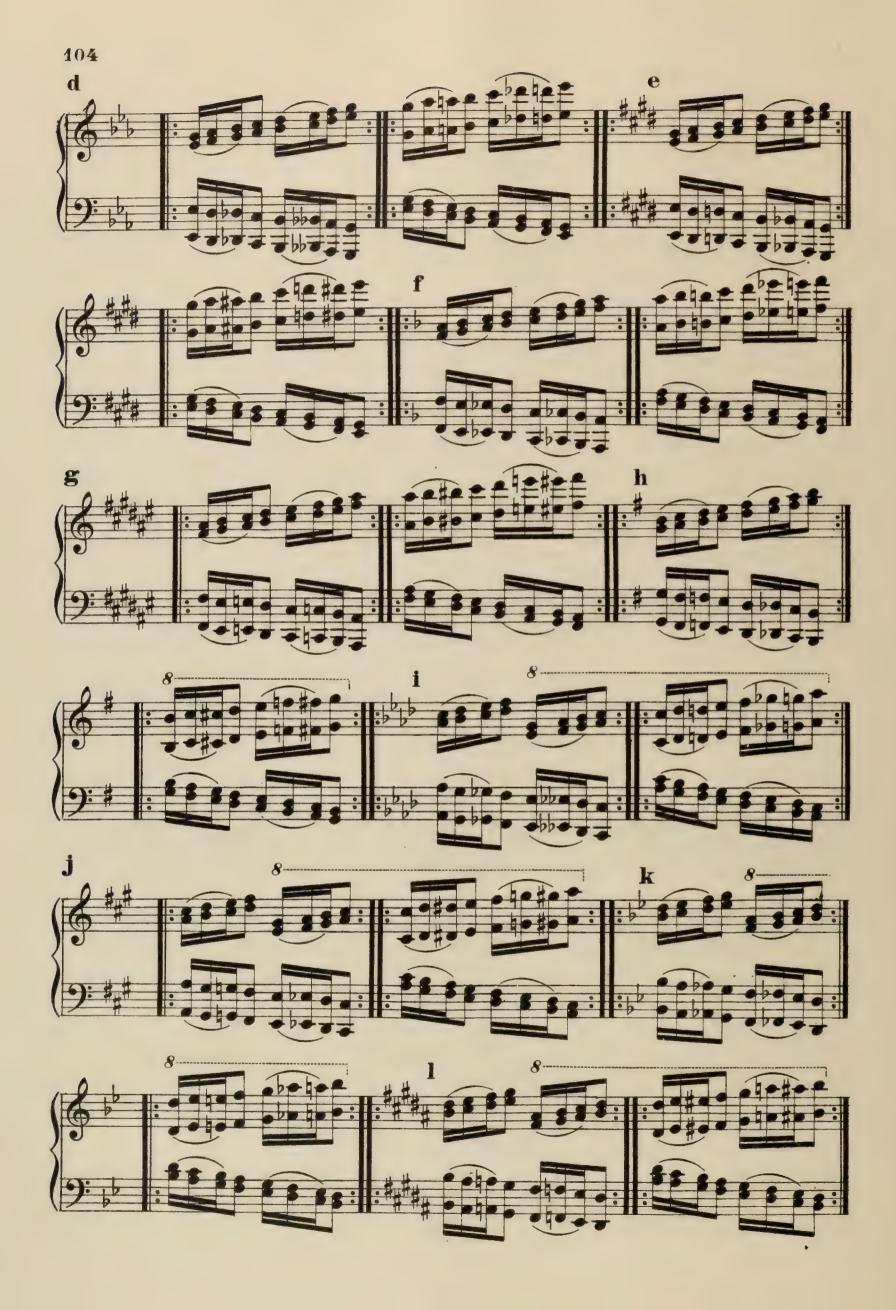




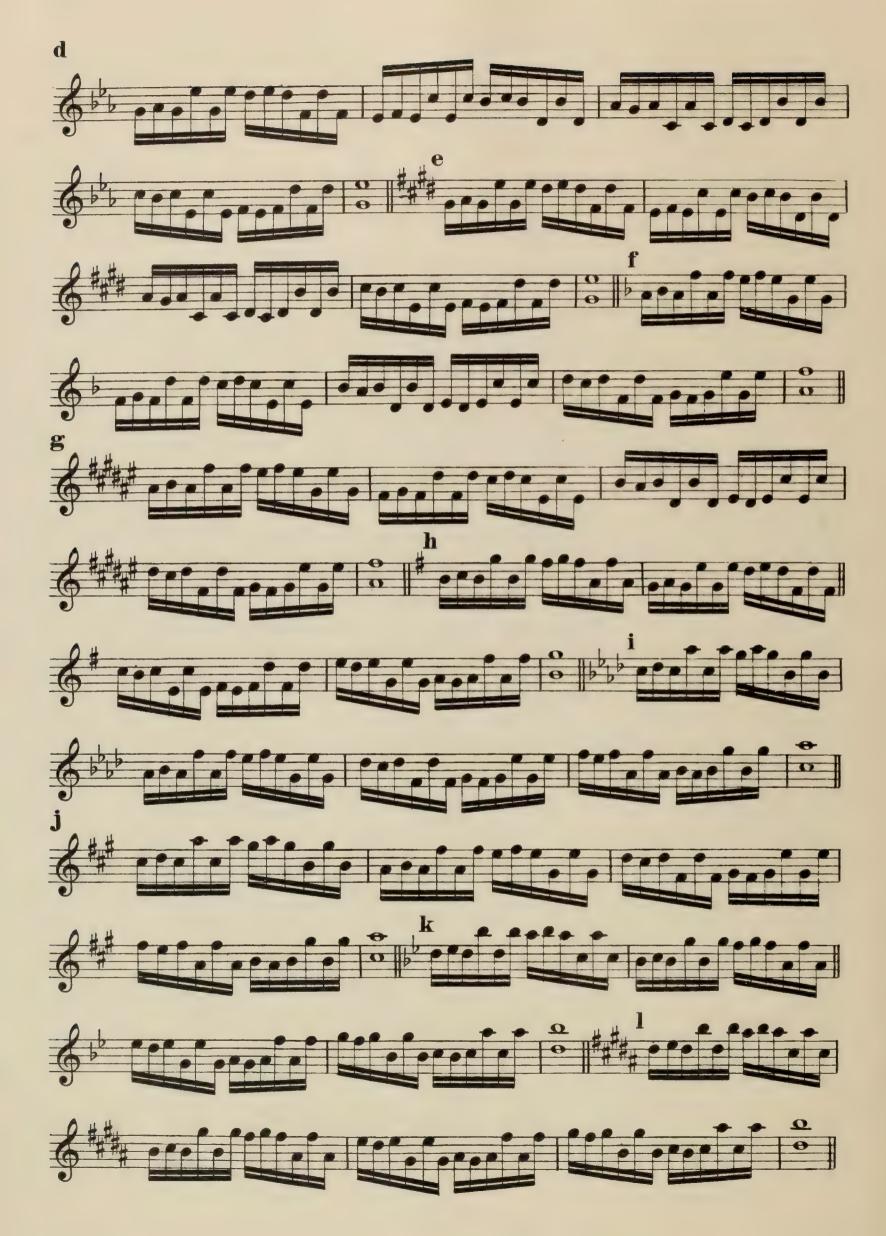




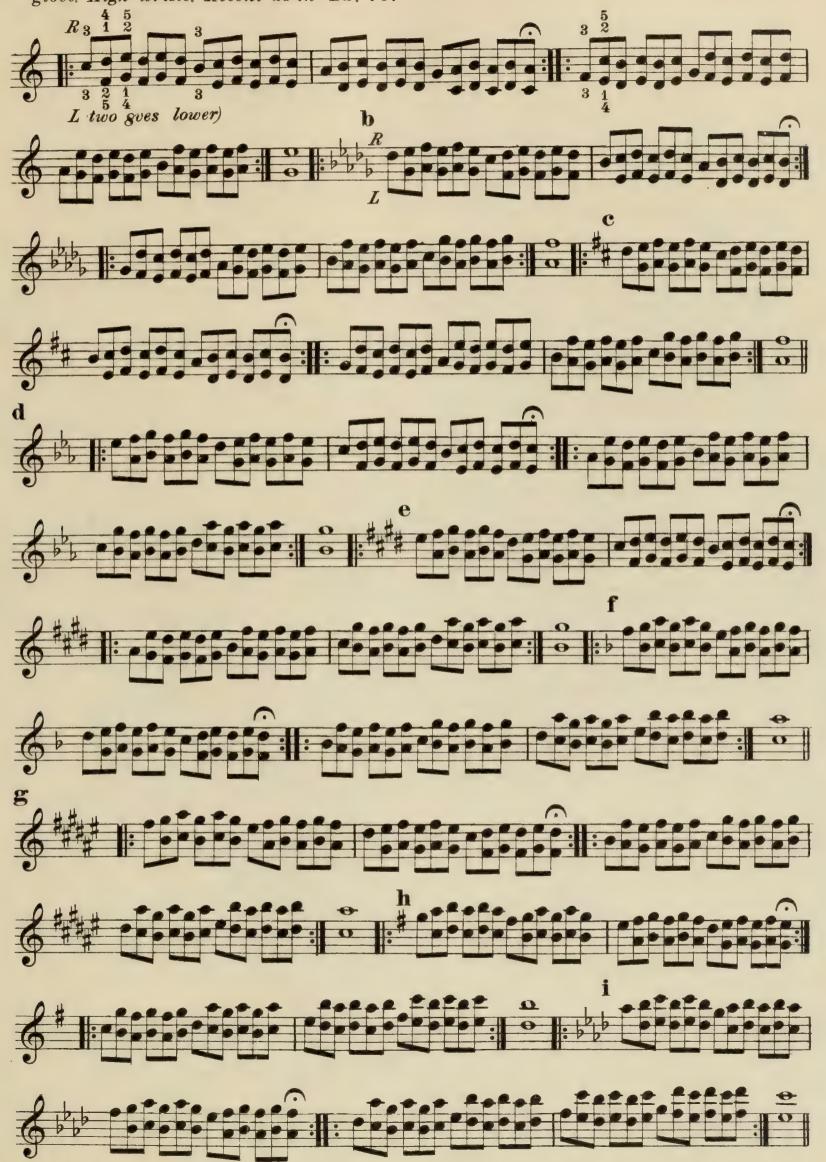


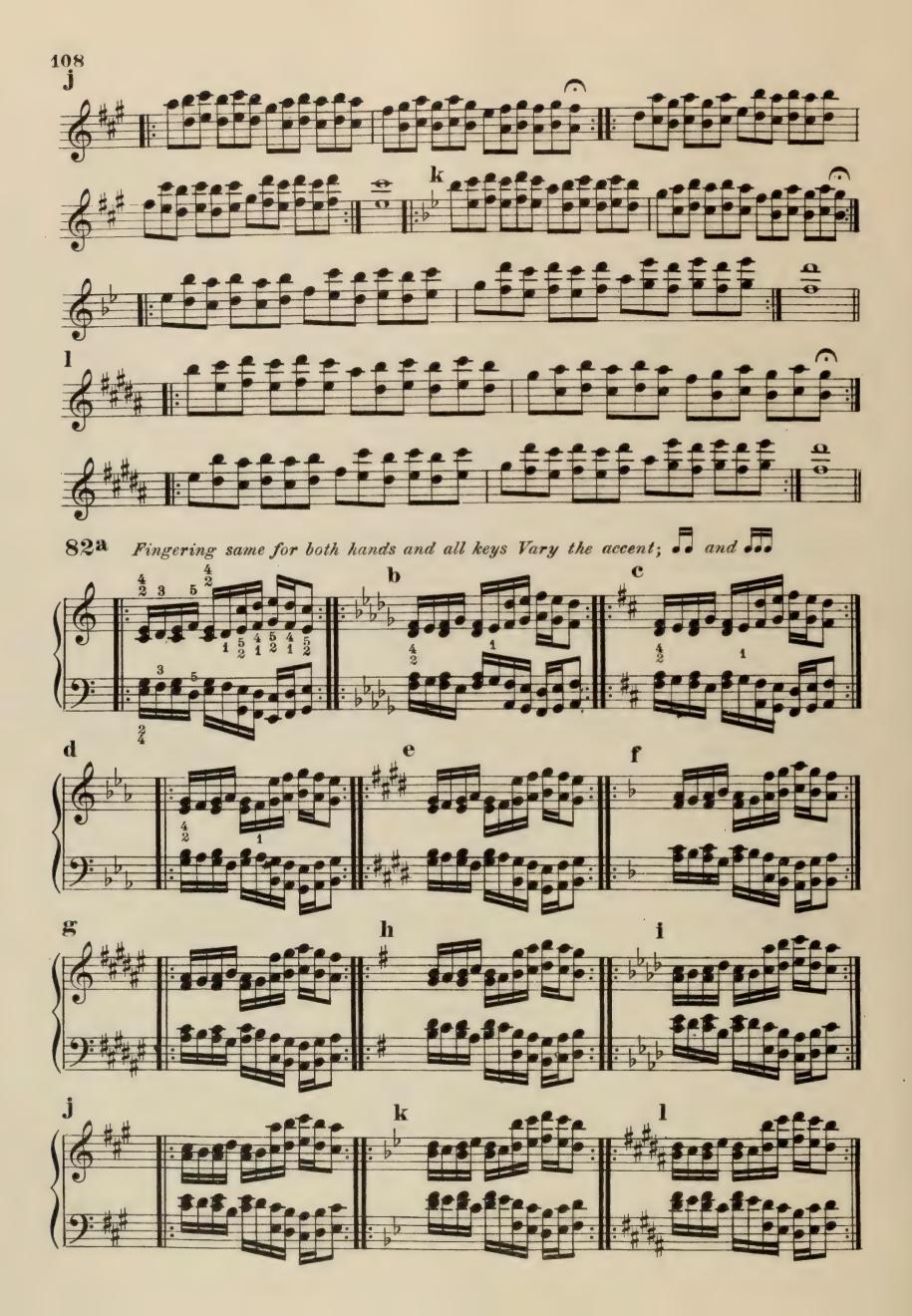




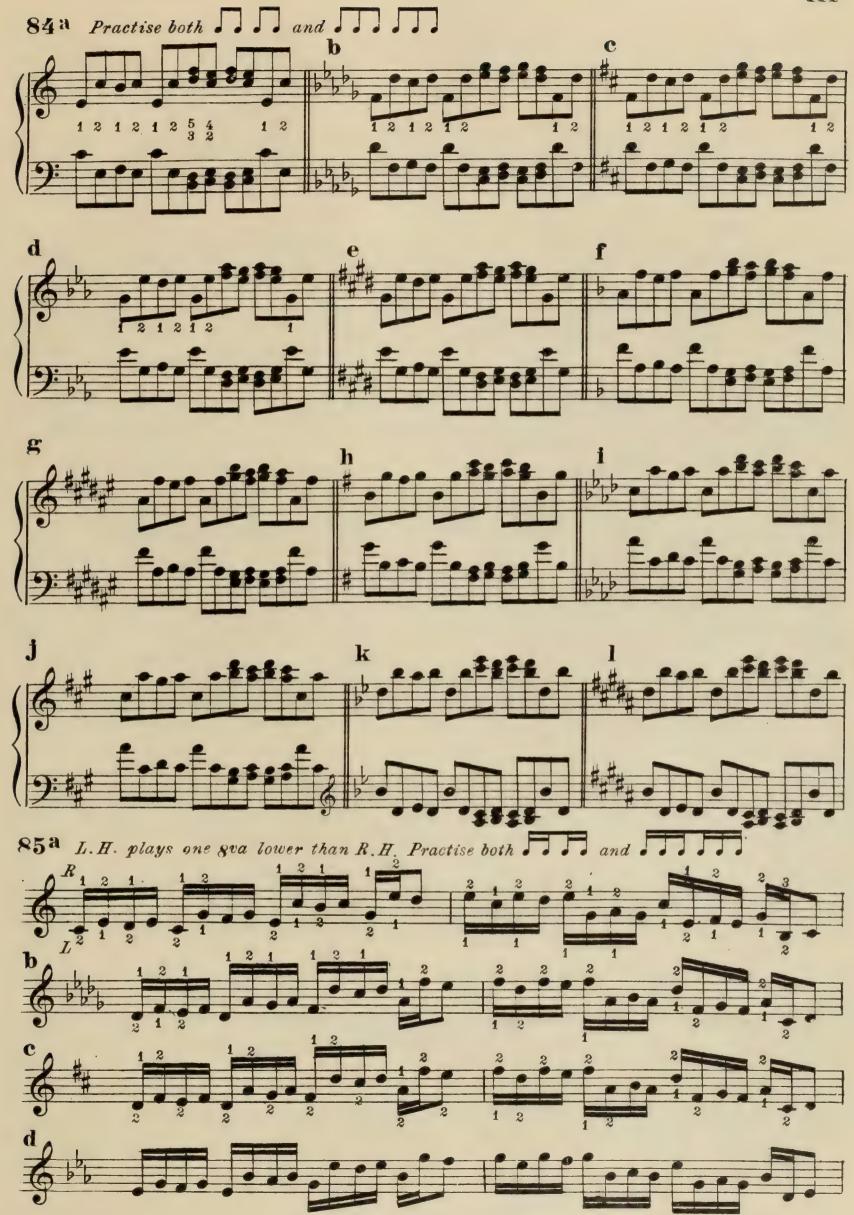


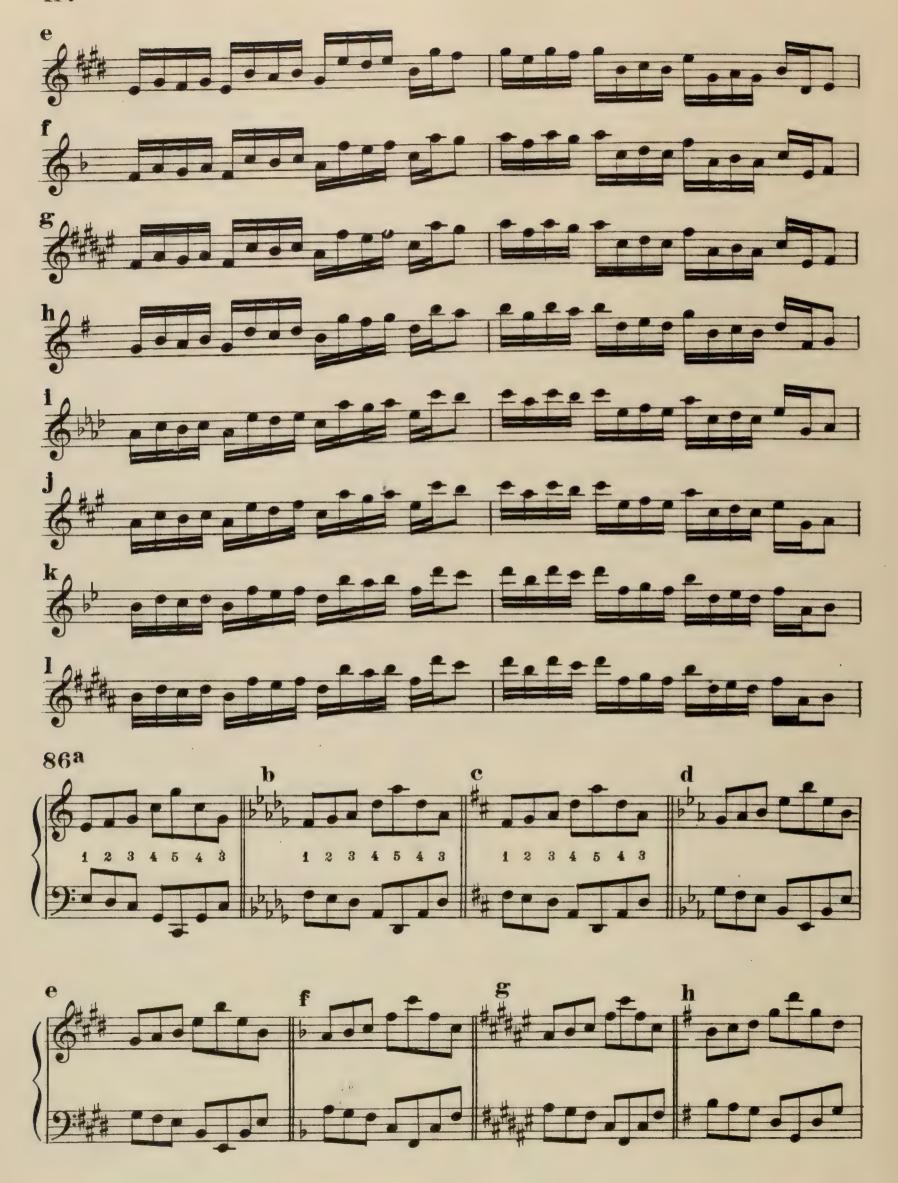
80a Keep the fingers relaxed, lightly pressing them deep into the keys as if stretching a glove. High wrists, Accent as in Ex. 75.





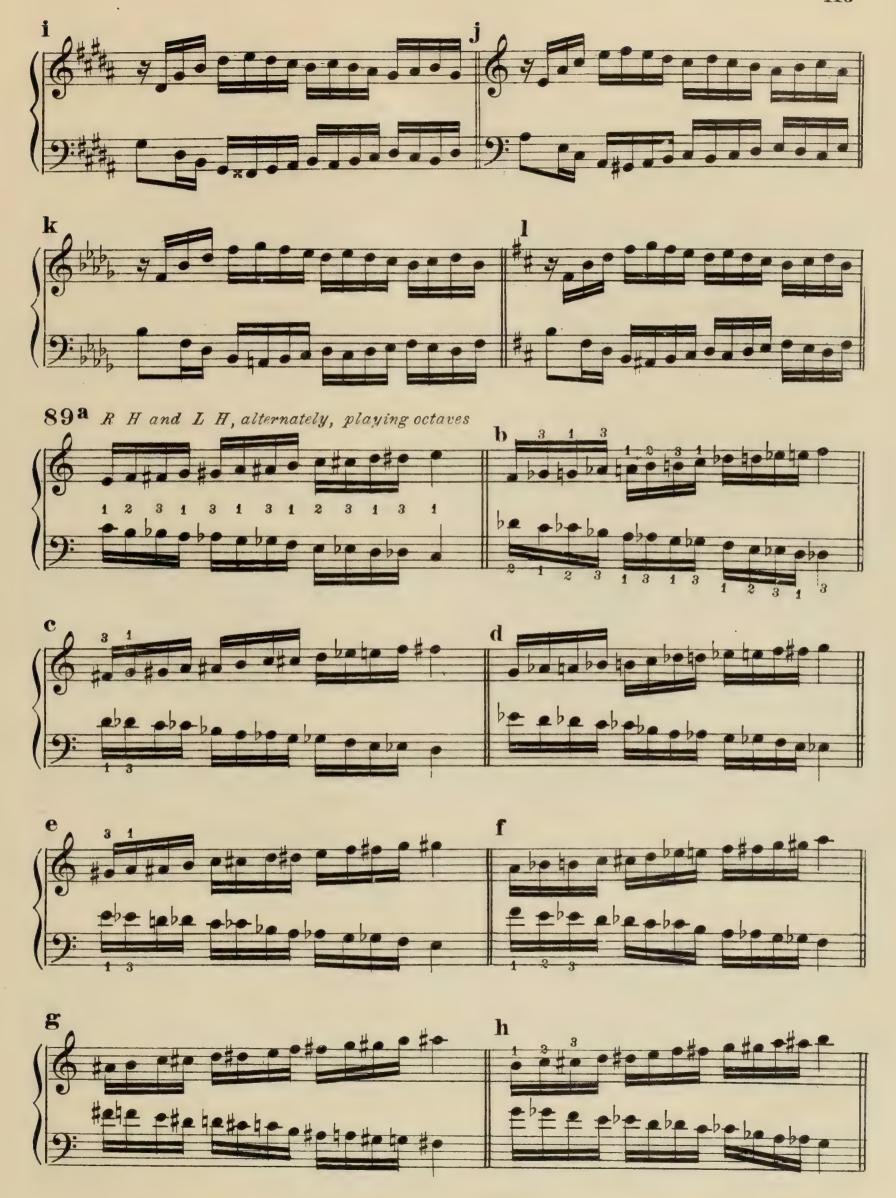


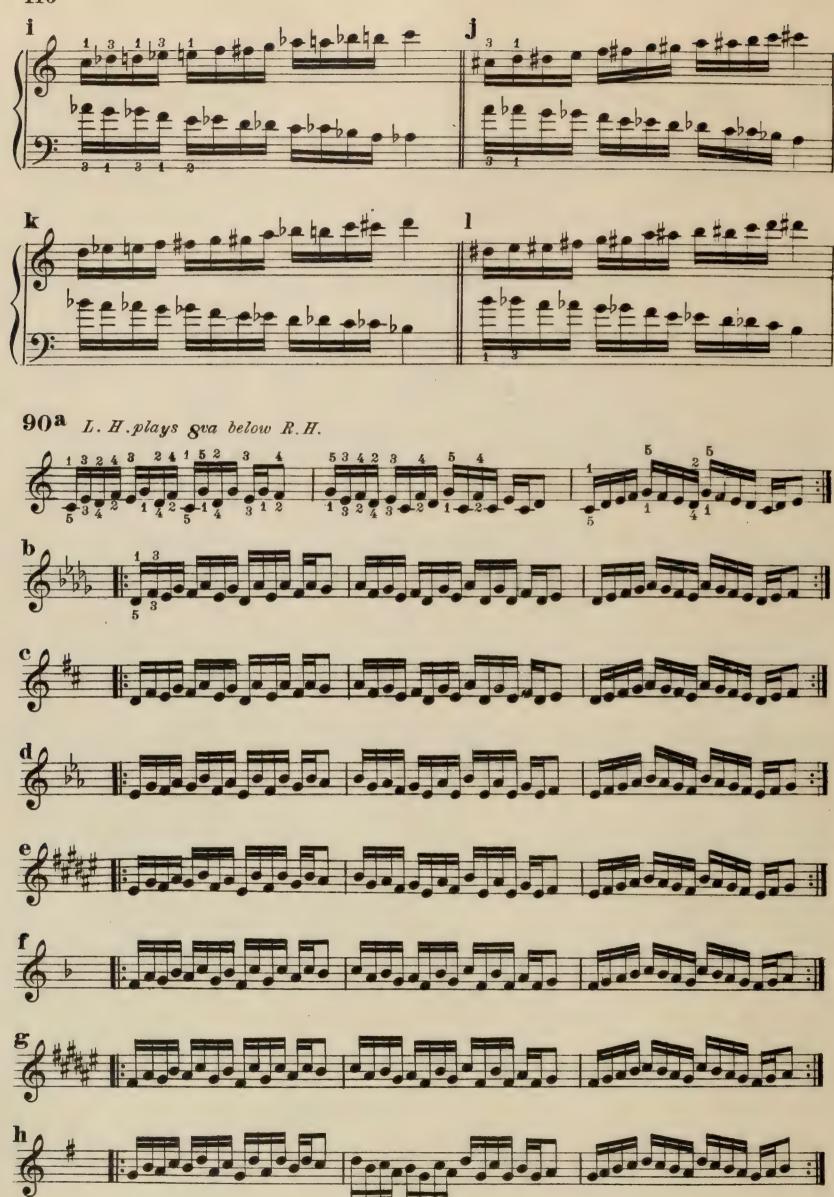






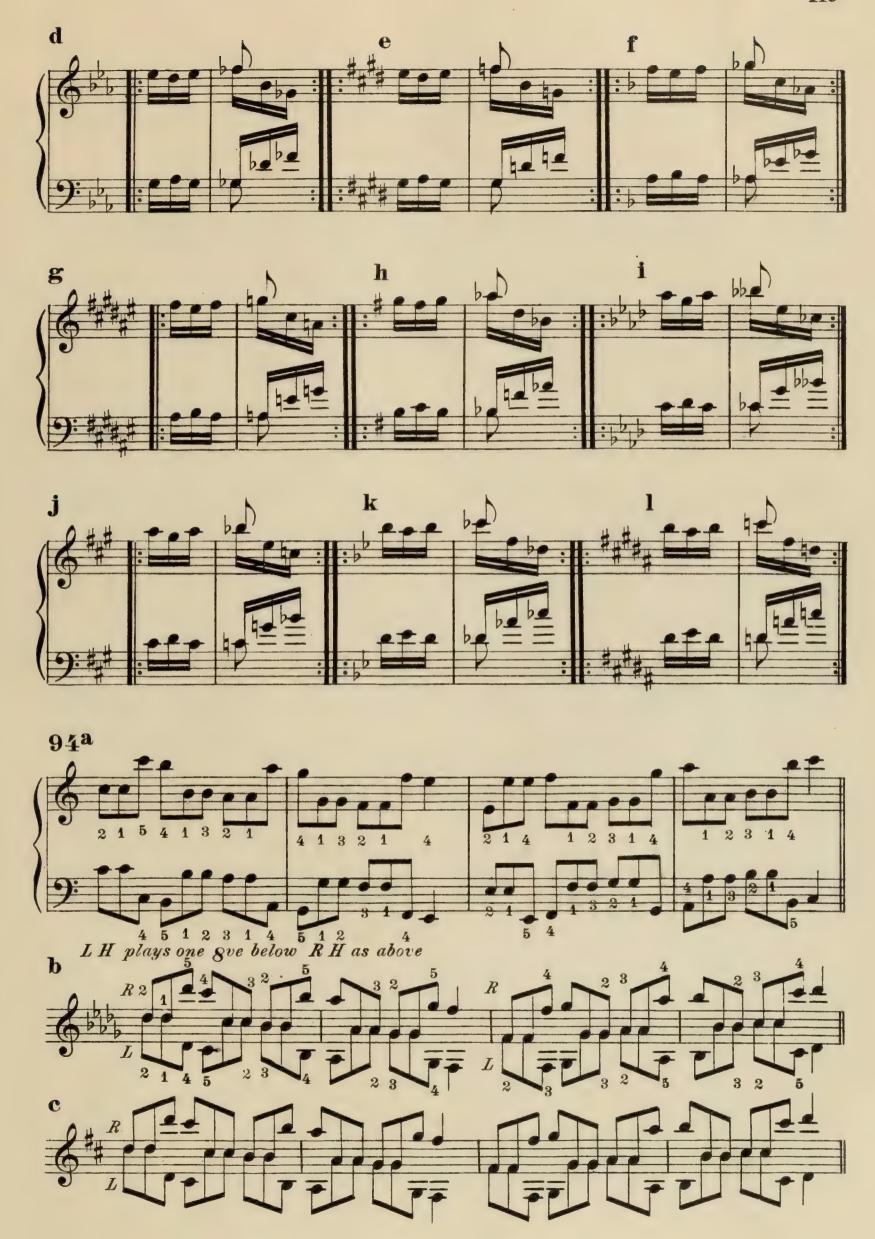


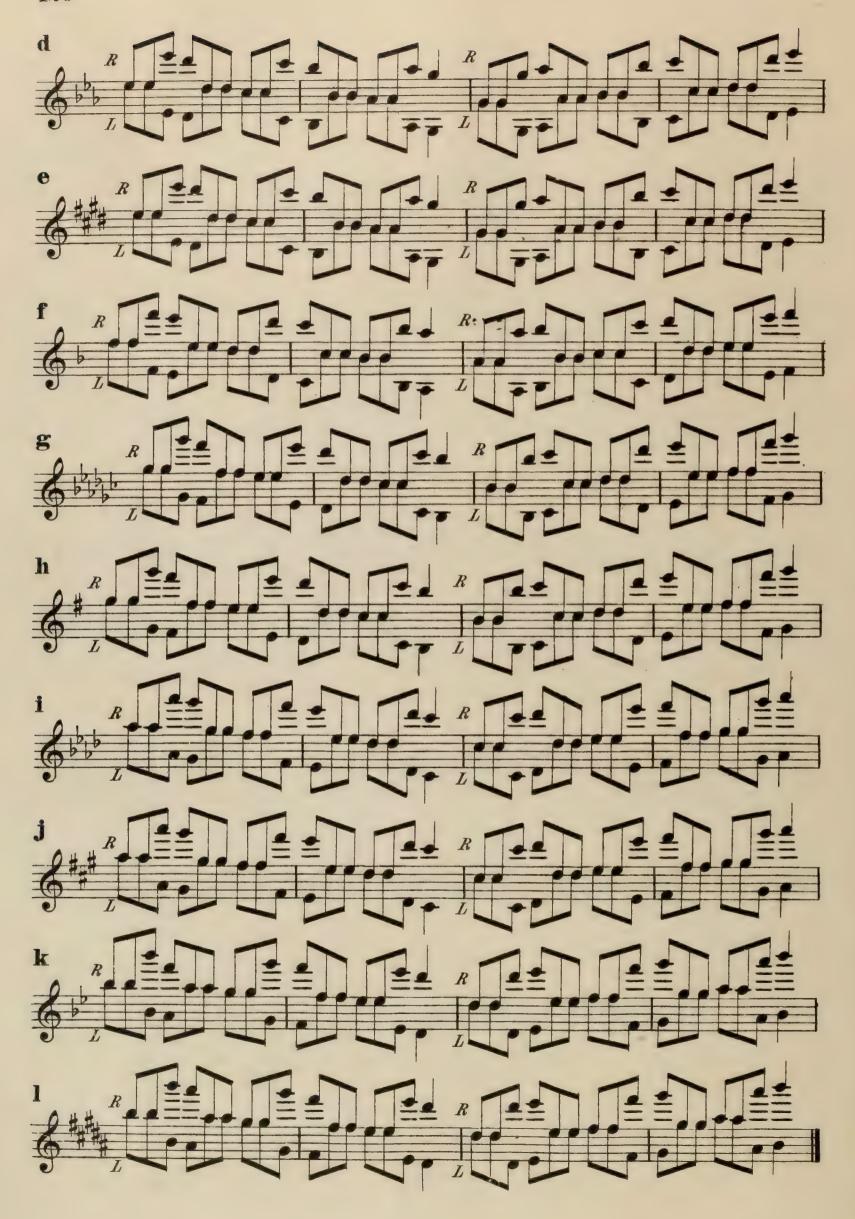




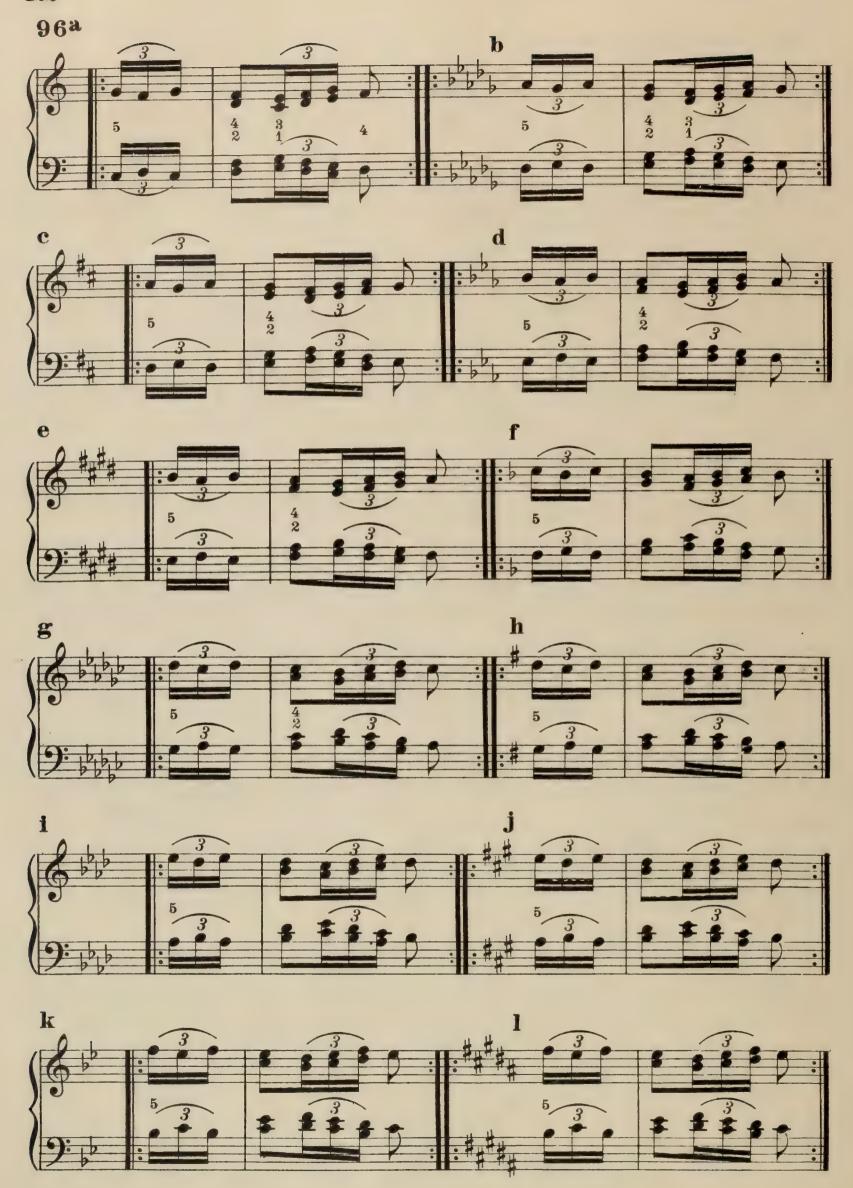






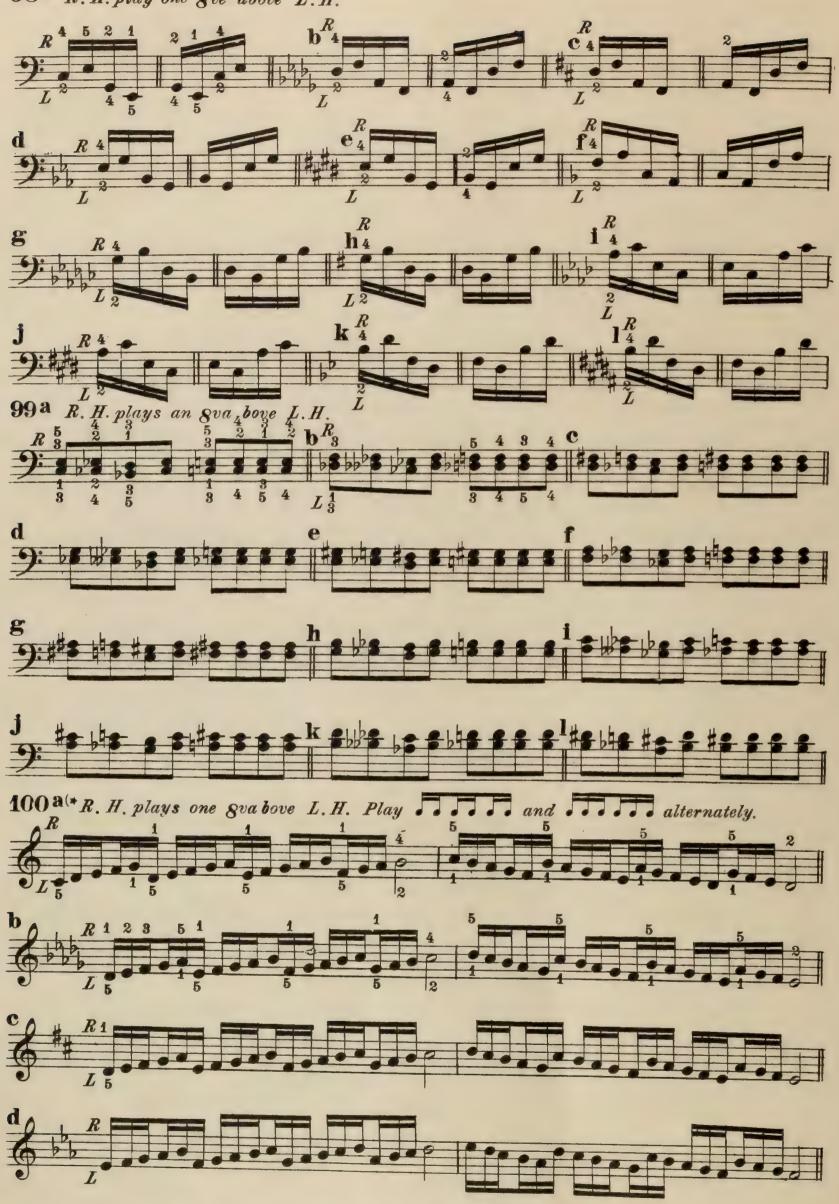




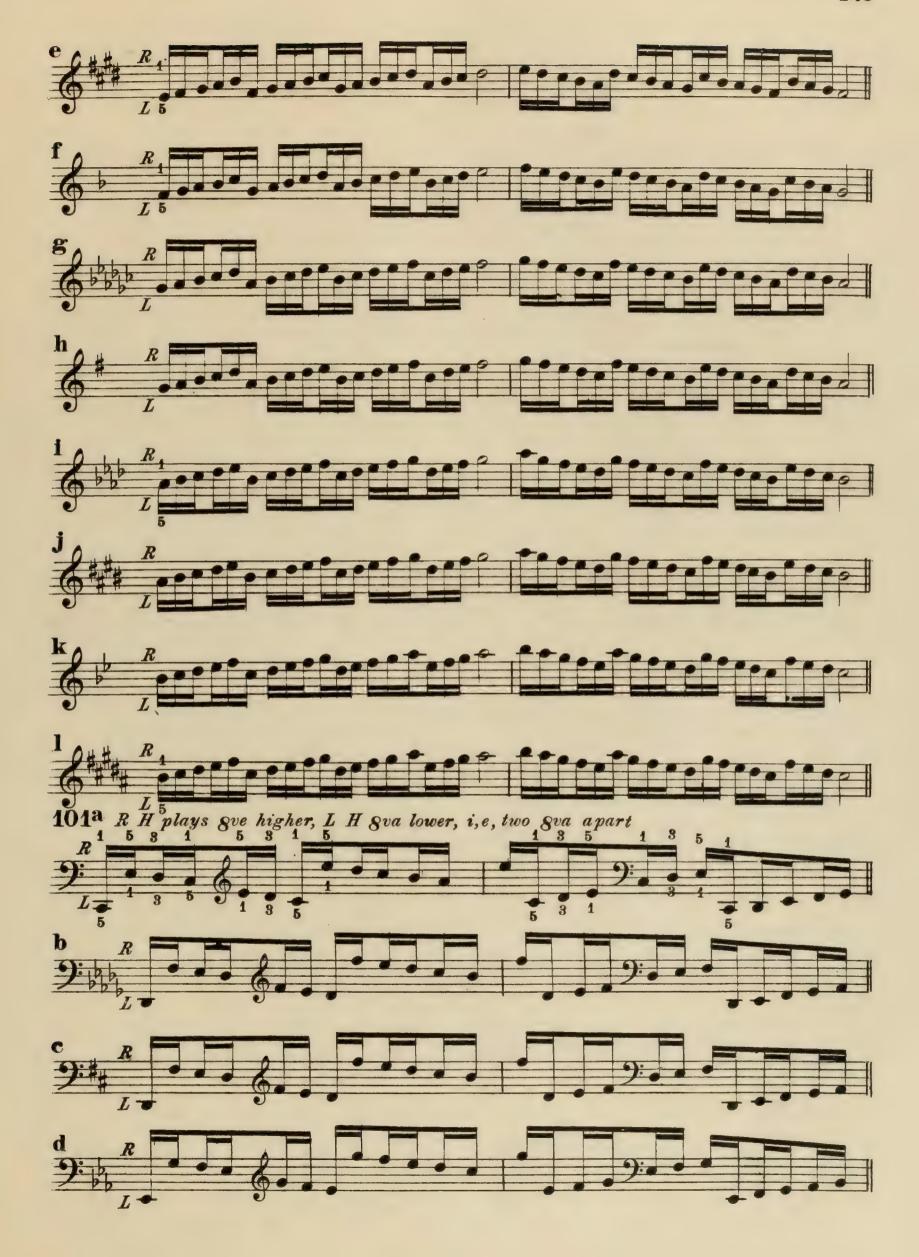


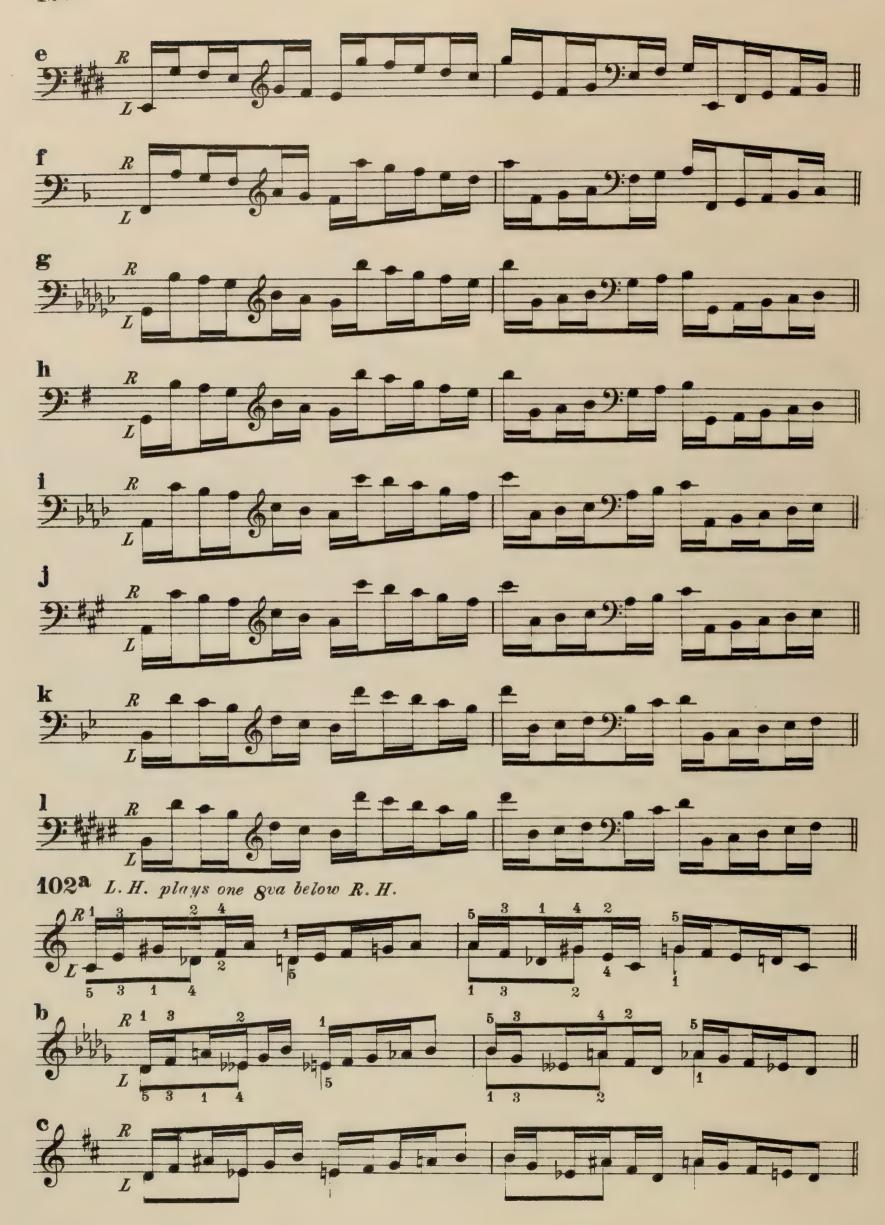
97a R.H. (L.H. one 8va lower)

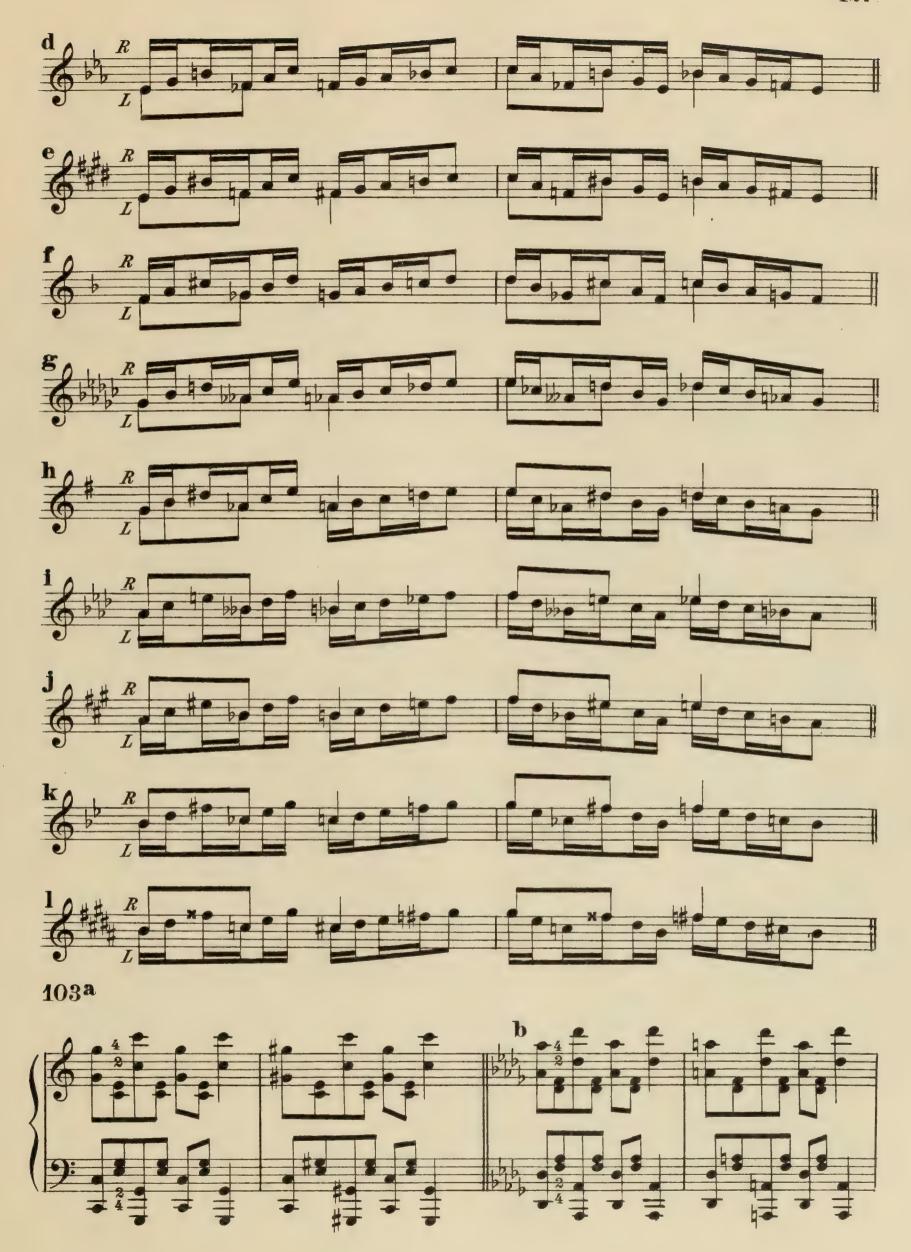


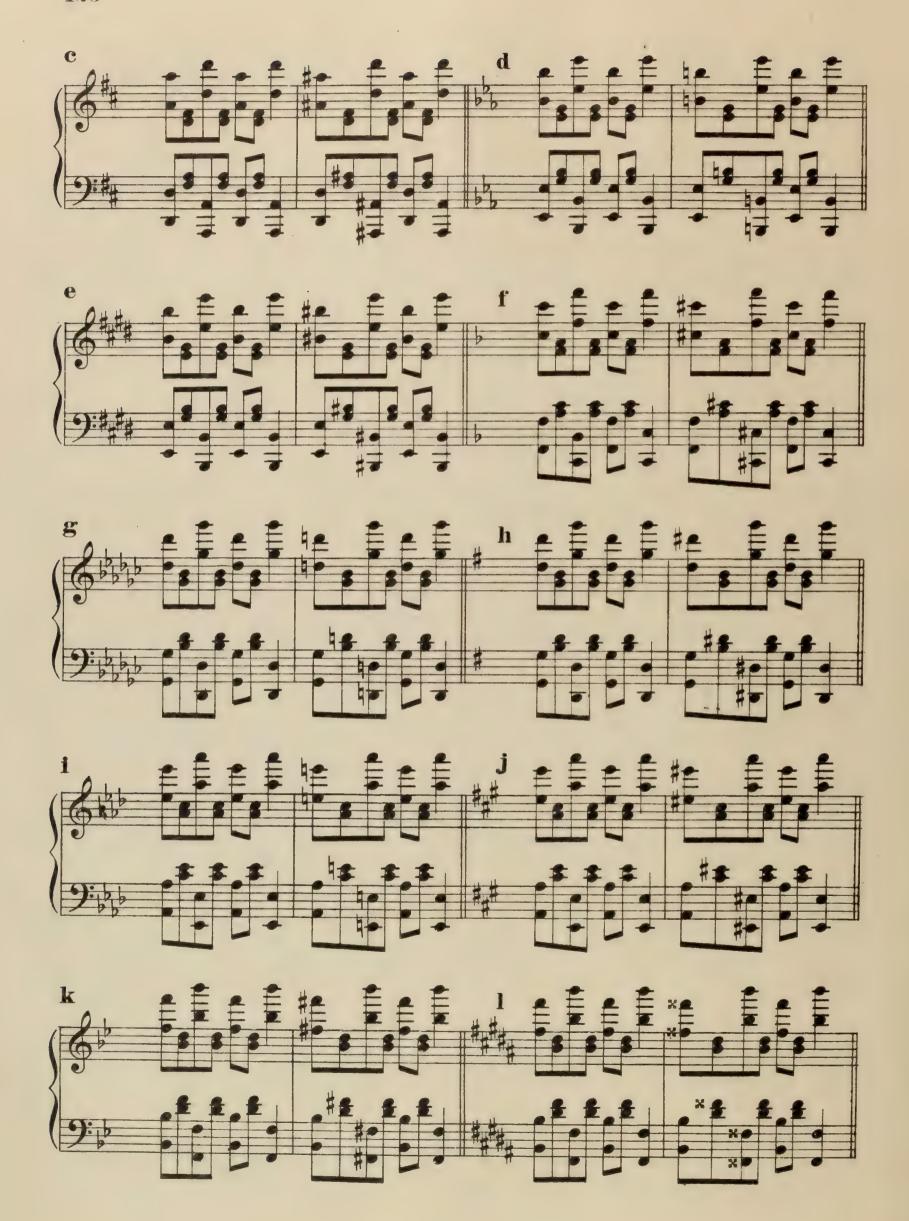


*) High knuckles. "Gather in the keys by finger contraction.

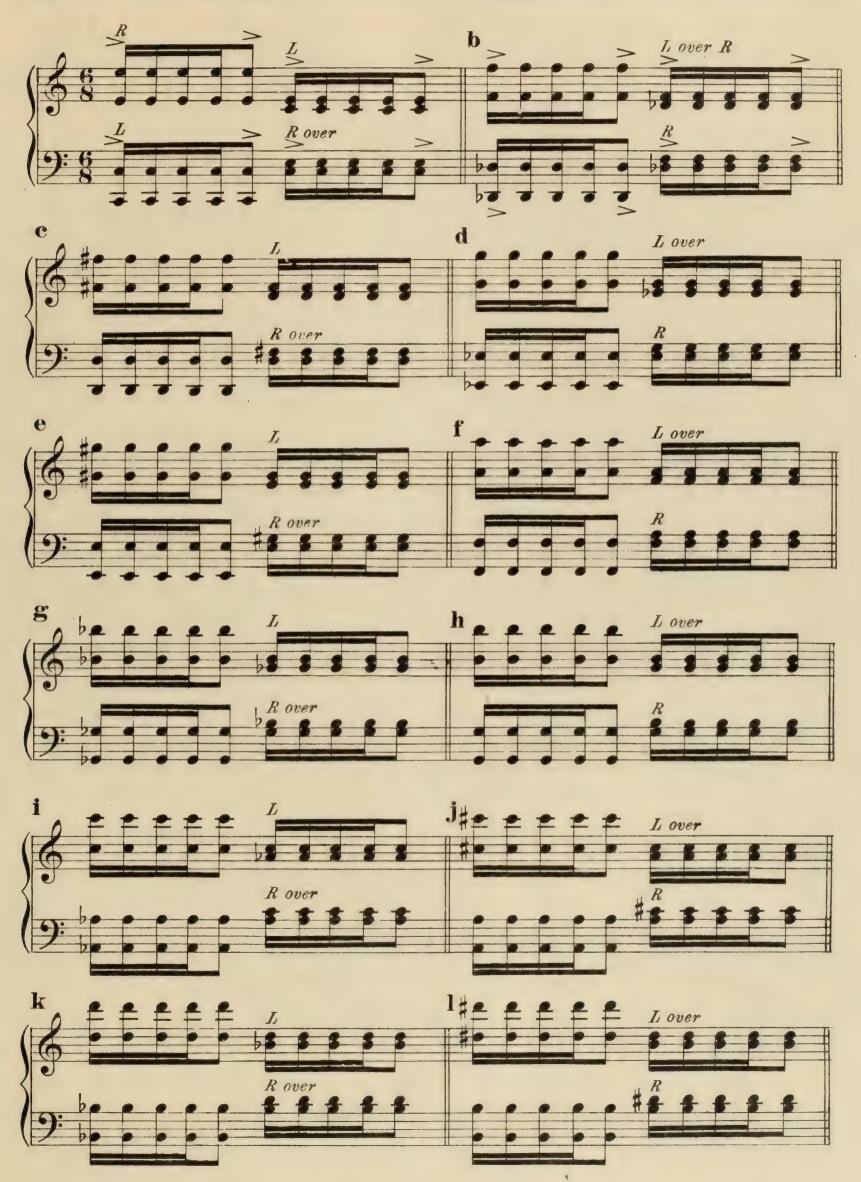


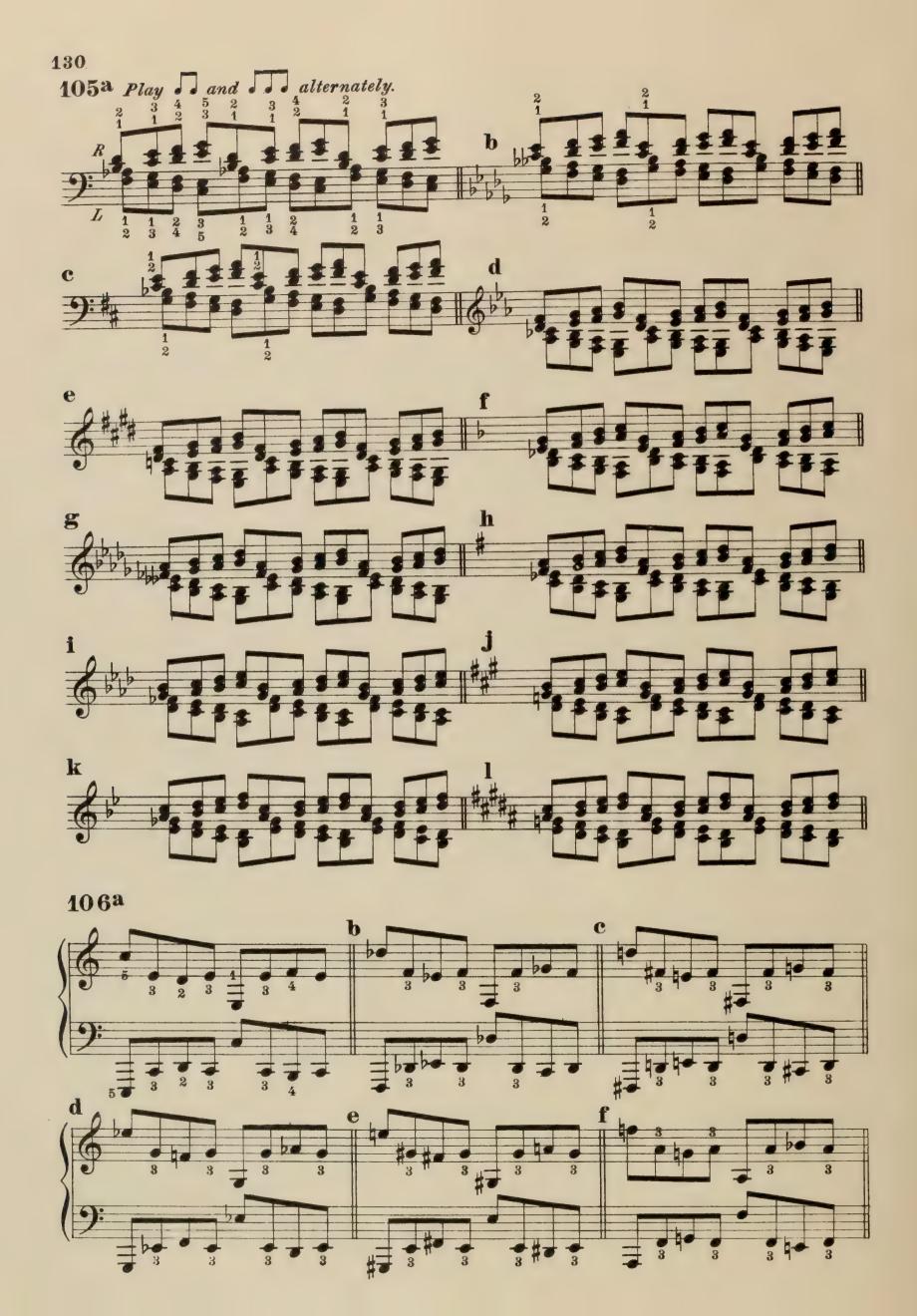


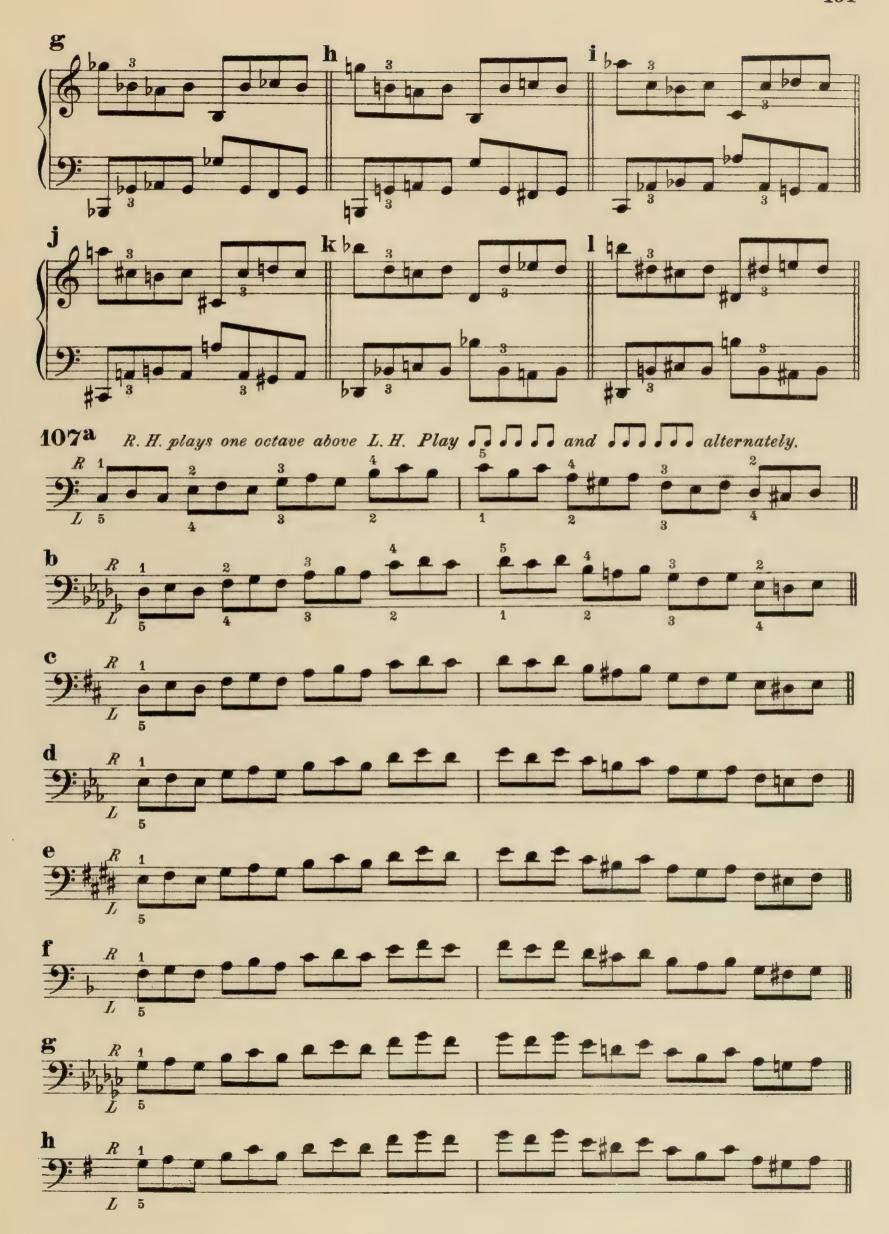


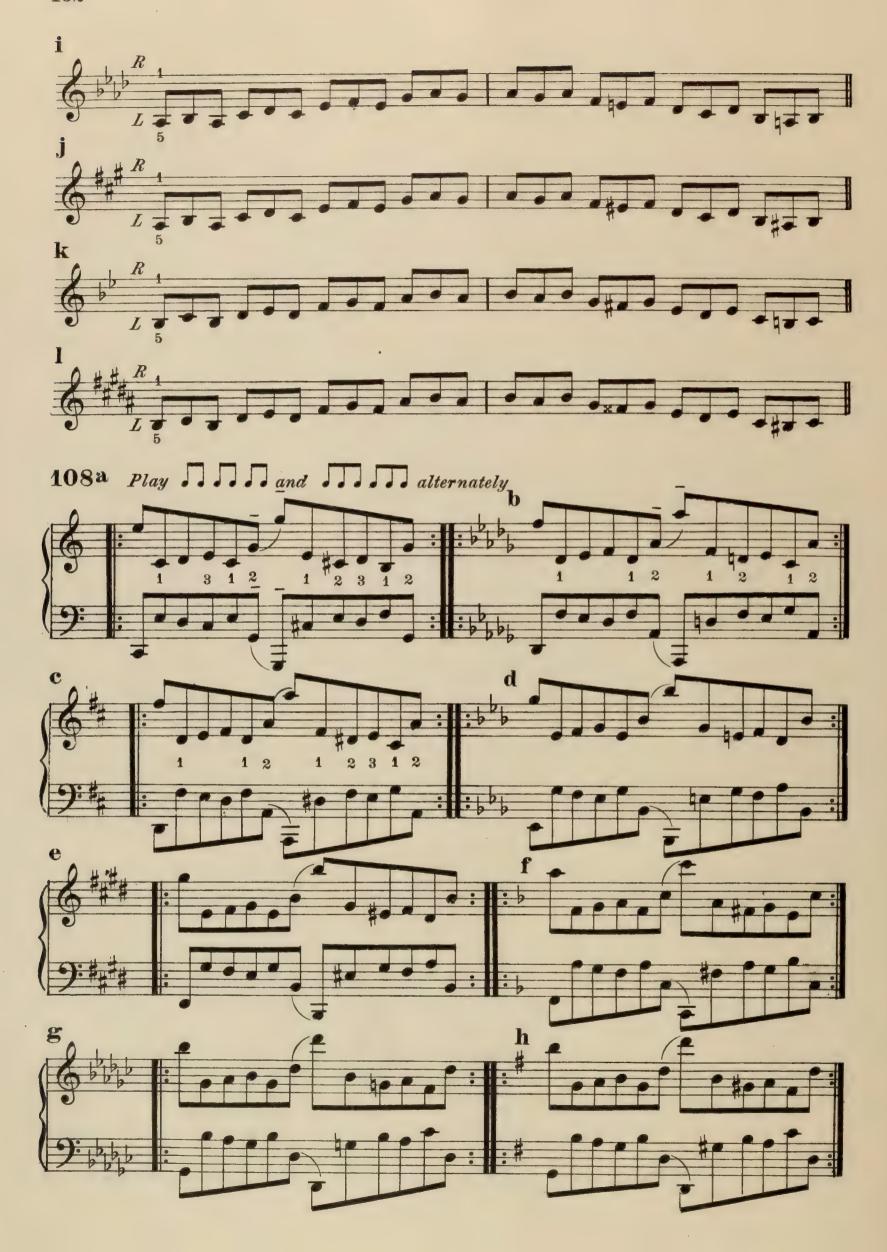


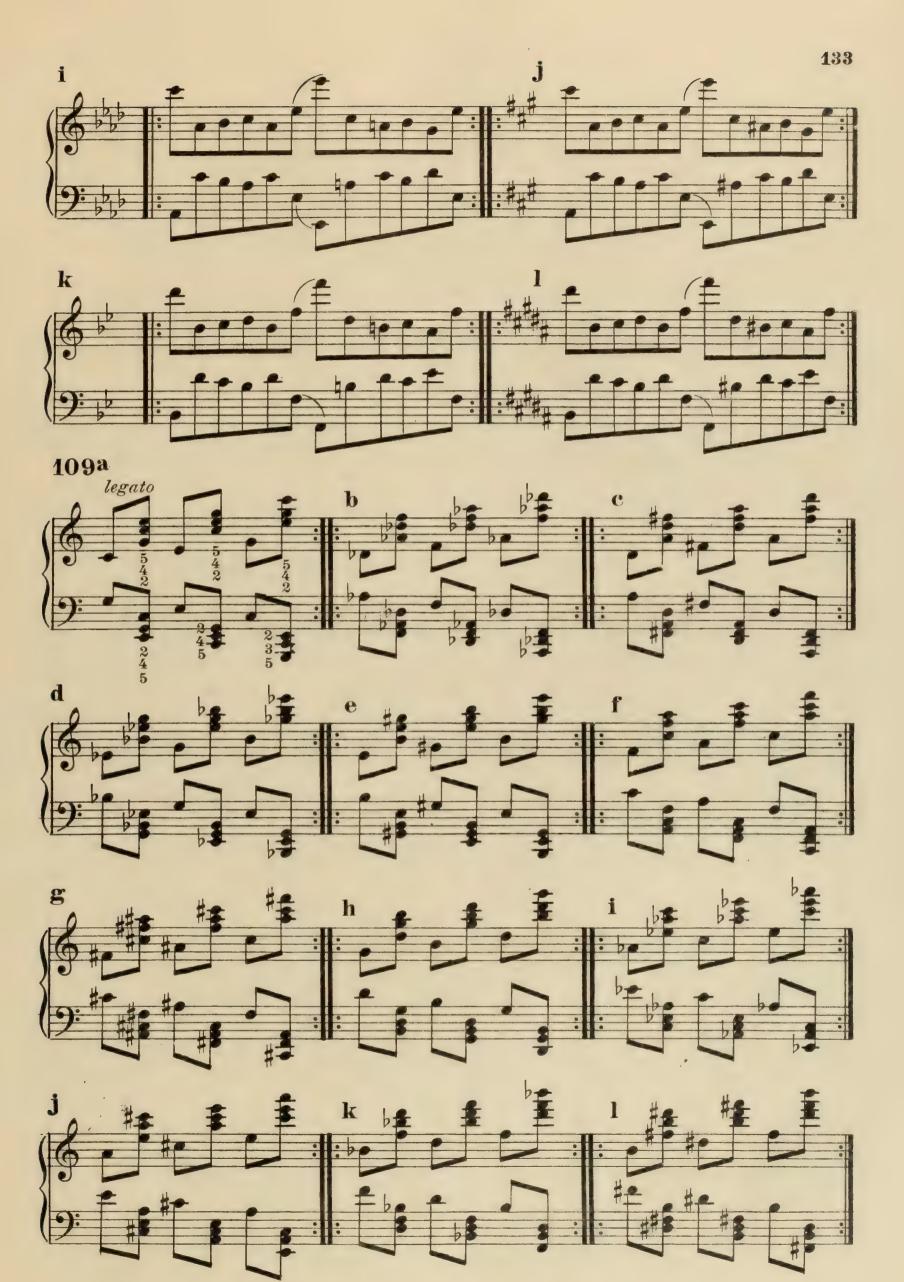
104a In the second half of each measure the L. H. plays the treble and R. H. the bass notes.

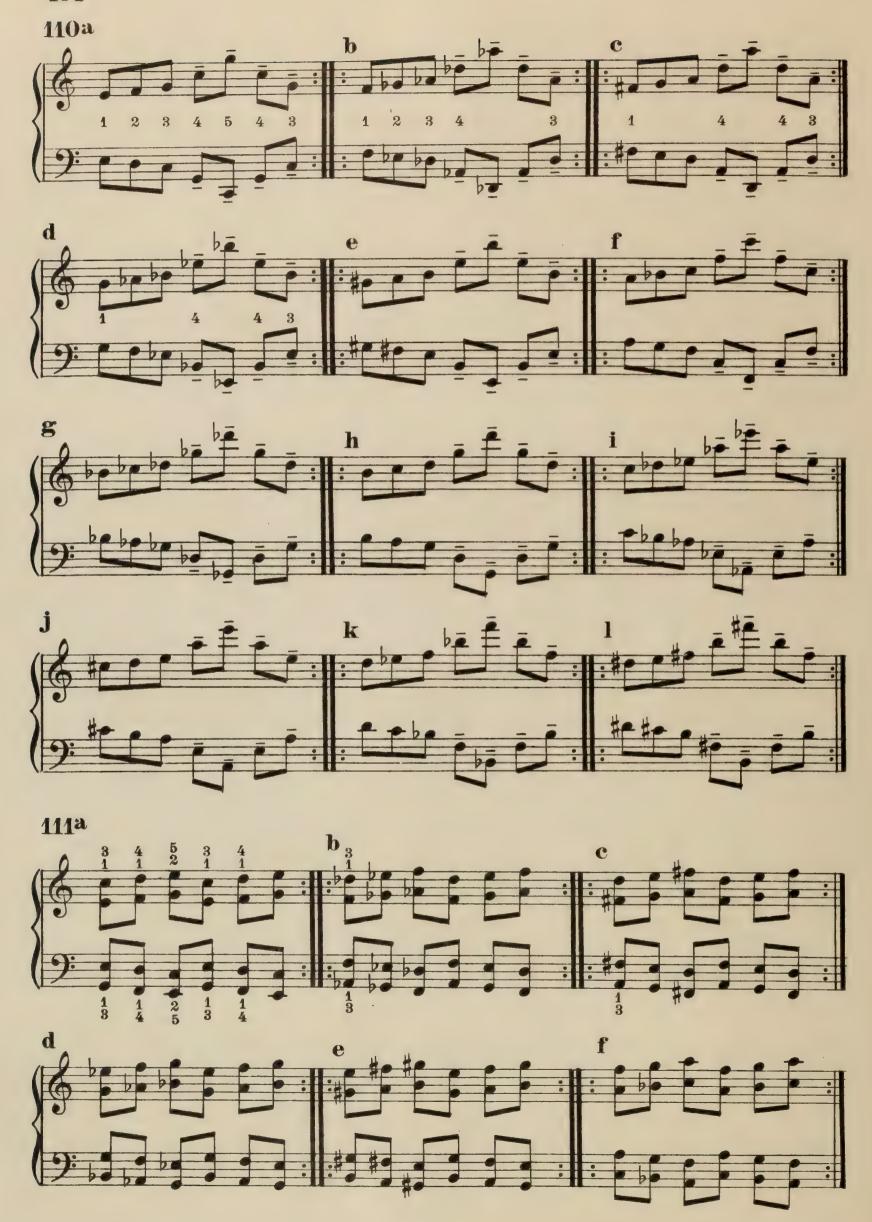




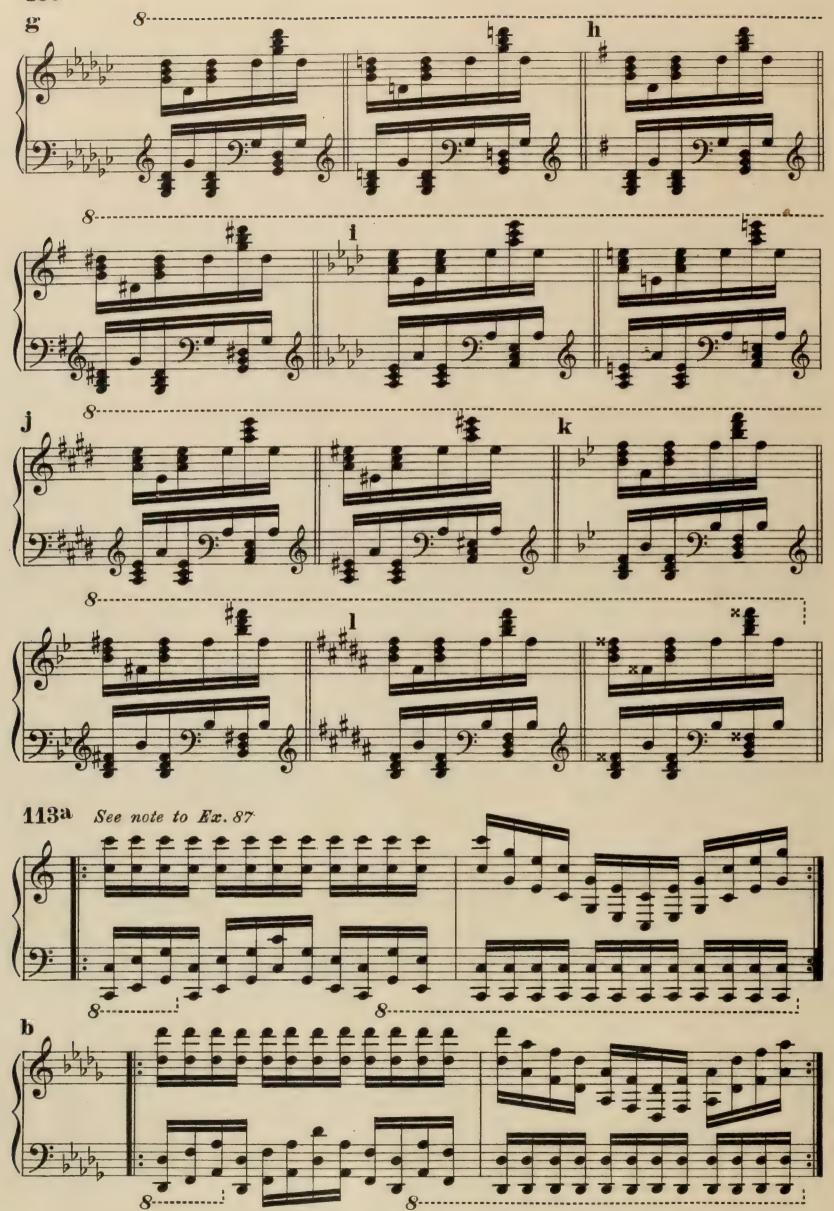


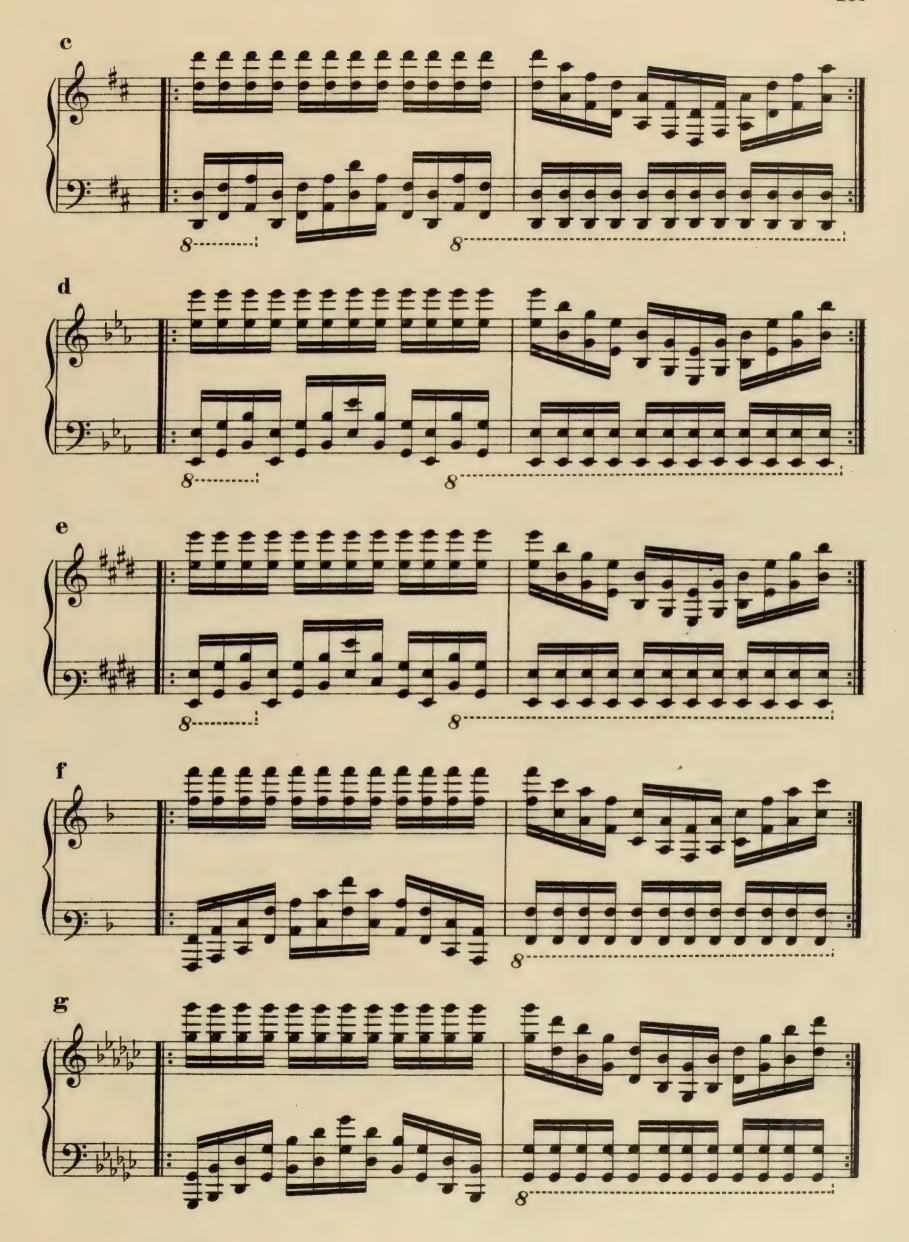


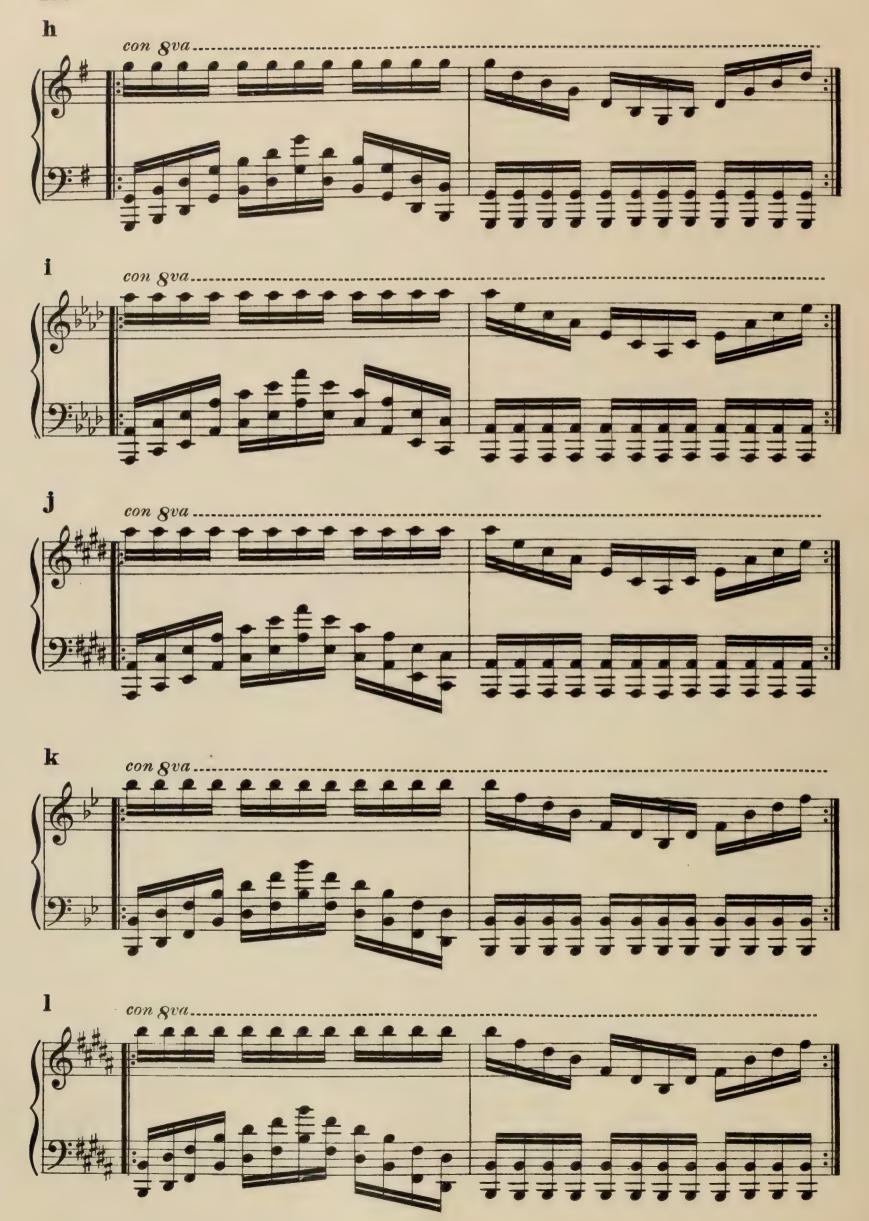


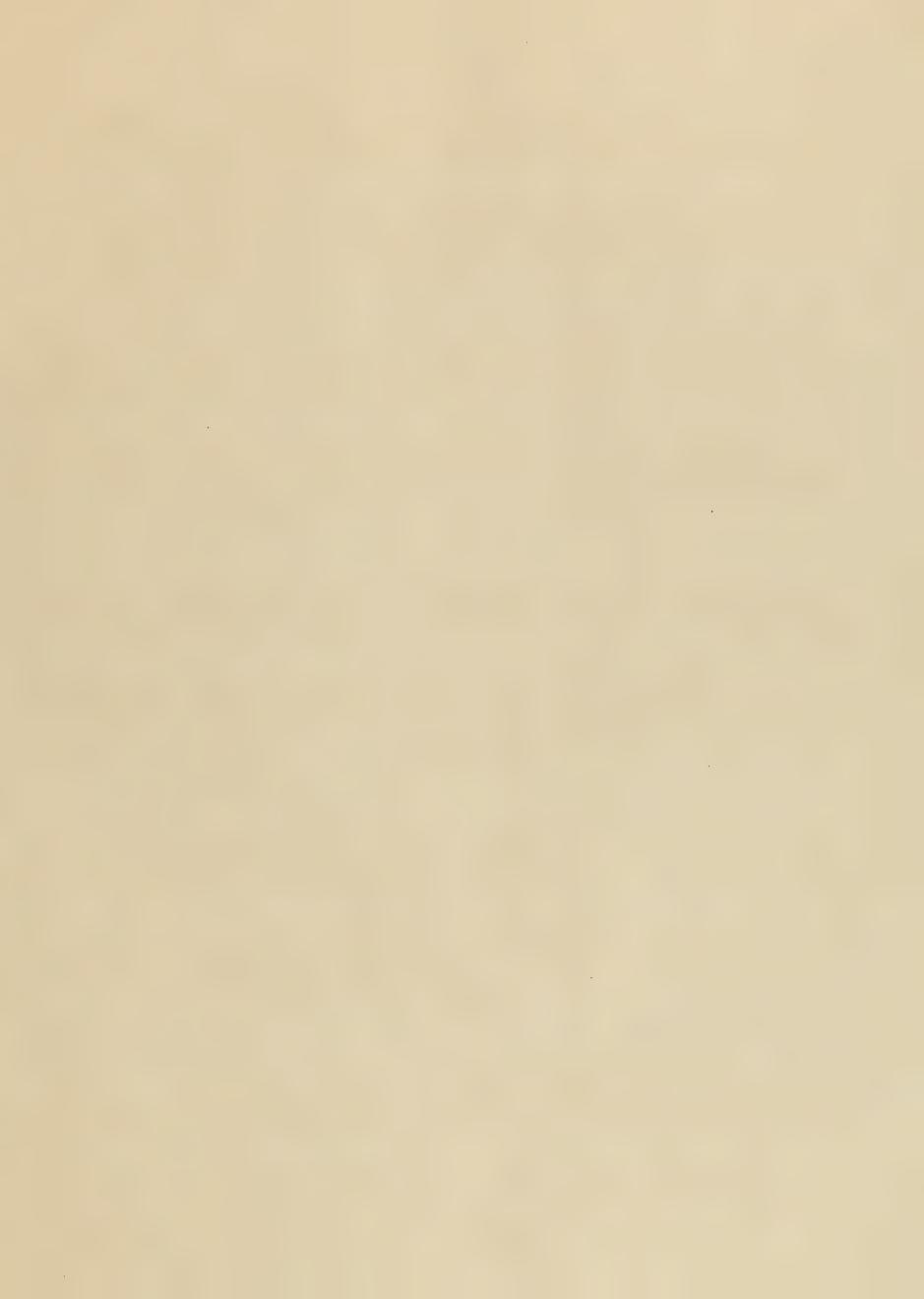
















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